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March 6  
Volume 7 Number 12



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# Femme Fatales

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VOLUME 7 NUMBER 12

The Lascivious Ladies of Horror, Fantasy & Science Fiction

MARCH 5, 1999

Time constraints—remember, we're debating an issue every three weeks—prohibit us from promptly answering all e-mails. We're grateful for your patronage & we'll eventually reply to all messages. Often, we've inundated with the same queries. So let's end the speculation and answer 'em now. When do I think are "the sexiest actresses"? I dunno, my opinion shifts from day to day. Right now, at 2:14 AM, it's Laura Prepon, Mariette Hartley, Katie Holmes, Corinne Bohrer, the late Mary Fiam, whatever. Who should play Thornton Howard III in the inevitable GILLIGAN'S ISLAND movie? A re-brether Anthony Hopkins. Which brooding actor do I revere myself off? Al Pacino (Jenny has a dissenting opinion. Al Lewis) Happy?

Welcome to an issue of *Femme Fatales* that, for the first time in the magazine's history, almost entirely adheres to a single program, specifically a monthly cable series called *THE SEX FILES*. But is this show worthy of its expanded coverage? Alas, *THE SEX FILES* is hardly the aesthetic blend of Nigel Kneale, Anne Rice & Salman Rushdie that I hope may eventually materialize—a.e. erotica and fantasy/science fiction should work in tandem—FILES more often imitates producer Harry Novak (page 48), who continued for genre sops to function only as backdrops for sex.

If *THE SEX FILES* snarks of Ernest Goes to the Alien Nudist Colony, check-out Dan Scappetti's dialogues with director Dave Goldner—a stoner Delphine Pacific—for an idea of what FILES could/should have been. Scappetti also interviewed Brenda Mortyrie (page 28), one of the few female directors engaged to shoot erotica. See past issues for a few other femmes who managed to crack the boys' club, e.g. Anne Gorsuch (SEM BRACE OF THE VAMPIRE, 3), Linda Hausman (BARK ANGEL, 34), Helen Shaw (POLTERGEIST, 6). Is the femme exploitation of a sensuous scene significantly different from the direction of her male counterpart? You betcha.

Bill George



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Larry & Andy Wachowski, the siblings who had *BOUND* Gise Gershon with Jennifer Tilly, direct Carrie-Anne Moss in *THE MATRIX*: she's cast as a curvy crusader who conquers 22nd century computers. / Article by Dennis Fischer

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# THE MATRIX

## CARRIE-ANN MOSS AS A FEMME FATALE OF THE FUTURE: A COMPUTER VS. CURVES & CUNNING.

By DENNIS FISCHER

Keanu Reeves (DEVIL'S ADVOCATE), Laurence Fishburne (BOYZ N THE HOOD), and Carrie-Anne Moss star in THE MATRIX, a futuristic action thriller written and directed by Larry and Andy Wachowski. Produced by action maven Joel Silver (DIE HARD, LETHAL WEAPON), the film is a sophomore effort by the Wachowski brothers, a couple of screenwriters who turned filmmakers after their first effort, ASSASSINS (1995), was "Stalloned" (i.e. rendered insane by its temperamental star). They sold the MATRIX script to Joel Silver before making their debut film BOUND, an erotic but intense thriller starring Gina Gershon (5/6) and Jennifer Tilly (5/4/7/8). Critics lauded the sleeper ("It wrings you out and leaves you gasping," wrote Roger Ebert), predictably acknowledging the filmmaking duo as the most stylish sibling team since the Coen brothers. A screening of BOUND convinced both Silver, and Warner Bros., that Larry and Andy Wachowski were qualified

to direct THE MATRIX.

Set in the 22nd century, the sci-fi film spins the story of computer hacker Neo (Reeves), who allies with a band of freedom fighters organized by Morpheus (Fishburne). Their mission: challenge "evil computers" that control an environmentally ravaged Earth. The machines deceptively mollify the populace by plugging them into the Matrix, a virtual reality universe that replicates the late 20th century.

Holding her own opposite all the testosterone, Carrie-



Carrie-Anne Moss works like a 22nd century illusion, a virtual reality generated by the THE MATRIX. "My character is cool, strong & fighting in a man's world."

Anne Moss may be the most assertive heroine since Diana Rigg slapped on leather in THE AVENGERS. "My character's name is Trinity," says the actress. "She's a warrior and part of a really strong team who are out to do something really good. She's totally fighting for what she believes in."

"She wants to wake up the world—literally wake up

the world. It's far that objective that she collaborates with Morpheus, Neo and the other characters. It's really a life or death thing. Her life is really on the line each time she goes out into that world. Trinity is cool, I like her. She's strong and fighting in a man's world, definitely. She does it well: kicks ass and more than holds her own."

Spotting a cleanly shaved pate on the film's Sydney, Australia locale, Fishburne rhapsodizes the brothers. "Larry and Andy are brilliant writers and they are quite visionary, as directors, in terms of the film that they are making. The reason I was really excited is that they're attempting to make a movie that can be compared to Japanese animation, films like GHOST IN THE SHELL and AKIRA—to make a live action film like that hasn't really

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THE MATRIX. Keanu Reeves and Moss shoot a wire stunt. Moss was a weekly regular on FOX's THE SIMPSON (week 5) and a '93 Canadian TV series, MATRIX (5)



# F A T A L E

BY LAURA SCHIFF

■B-Queen Julie Strain, who embodied *Vampirella* at last year's San Diego Comic-Con, called me from her car phone with this latest disty \$15 million "has been officially secured" from Imperial Entertainment to finance Strain's animated, feature-length film, *HEAVY METAL: FAKK 2*. There's some speculation that the decidedly "adult" movie may theatrically debut the third week of August. In the meantime, Strain has been humming down unsigned heavy metal bands for the soundtrack: "Being able to offer these bands a recording contract is like giving out a gift. It feels great to make them so happy." In addition, Strain just wrapped *BLOOD GAME* for Acorn Entertainment. "It's one of the best films I've worked on in a long time," she says. "I'm a girl who gets taken hostage by some crazy giant bad kids who are doing a full moon ritual. For once, I'm a victim. It's a lot of fun, and the young actors are all really lovely!"

■Ellen Barkin, Emmy award winner, recently completed *MERCY*, a provocative indie that chronicles a voyeuristic odyssey into a lesbian/S&M relationship. Produced by Daniel Lee (*MOVING TARGET*) and Amelie Unger, the movie is based on the best-selling novel by David L. Lindqvist Barkin, no stranger to suspense thrillers (*THE BIG EASY*, *SEA OF LOVE*, etc.), plays a cop in pursuit of a serial killer who's living within a sadomasochistic milieu. Peta Wilson (32), who plays the title role in USA's *LA FEMME NUBIA*, is cast as the lesbian lover of actress Lara Delano. "Dorothy, my *MERCY* character, is a very refined, sophisticated woman who's head of a computer software company," Delano explains. "She lives in a very upscale neighborhood and makes a lot of money. She takes in Peta Wilson's character, Vicki, and she becomes her life project. Vicki's a lost soul, very innocent, very troubled. I transform Vicki into the woman that I am. Vicki latches onto me, and I become her mentor and lover." When the couple has a falling out, and Dorothy is found dead, Barkin's character plays Vicki as a prime suspect in the serial murder case. Written and directed by Darrin Harris (actor Richard Harris' son), *MERCY* wrapped around Thanksgiving ('98) and should be completed this spring. The producers are seeking a theatrical release.

■Michelle Pfeiffer has signed on to co-star opposite Harrison Ford in *WHAT LIES BENEATH*, a supernatural thriller about a college professor (Ford) who's embroiled in a potter-guest-related murder mystery. Robert Zemeckis (*BACK TO THE FUTURE*) will direct the DreamWorks film. Pfeiffer is no stranger to the horror/sci-fi/mystery genres, with an output that includes *AMAZON WOMEN ON THE MOON*, *BATMAN RETURNS*, *LADYHAWKE*, *THE WITCHES OF EASTWICK*, *WOLF*, etc.

■Anne Heche (*PSYCHO*, '96) will co-star in *THE THIRD MIRACLE*, an adaptation of Richard Vetere's dramatic novel. Heche's character is nominated for sainthood after performing mod-



Julie Strain will be very attractive in *HEAVY METAL: FAKK 2*. Embodying *Vampirella* at the '98 San Diego Comic-Con, Strain required security guards to fend off the throngs.

ern-day miracles. Ed Harris (*APOLLO 13*) plays the priest who's investigating the authenticity of Heche's heavenly powers. Agnieszka Holland (*TOTAL ECLIPSE*) directs.

■Kristen Dunst, who launched her career as Tom Cruise and Brad Pitt's blood-ingesting daughter in *INTERVIEW WITH THE VAMPIRE*, is scheduled to play a plus role in *THE CROW: SALVATION*. The film, the third installment of the urban Gothic franchise, revolves around hero Alex Corvo (actor Eric Mabius) who returns from the grave to solve the murder of a young woman whom he was wrongly convicted of killing. Dunst plays Erin Randall, the murdered woman's sister who teams up with Alex to solve the mystery. Produced by Jeff Moss for Dimension Films,

shooting begins early this year, with an expected release date of Halloween '99. Bhavik Nalwa (*KILLING TIME*) is directing from a script by Chip Johannessen (*MILLENNIUM*).

■Majel Barrett-Roddenberry, wife of the late *STAR TREK* creator Gene Roddenberry, will executive produce *STARSHIP*, an animated series. Modeled on her husband's original concept, Barrett-Roddenberry developed the treatment with writer John Seinger for Vancouver-based Mainframe Entertainment. The series will utilize 3-D CGI animation to breathe life into the story of a vessel that explores the galaxy's outer reaches. Character modeling and other pre-production tasks are currently underway, with production expected to begin in mid-1999. Though she also produced the weekly, live-action *GENE RODDENBERRY'S EARTH: FINAL CONFLICT*, Barrett-Roddenberry is perhaps better known for her on-*so* role. She played nurse Christine Chapel in the original *STAR TREK* series, and later surfaced on *STDS* as Louisiana Trea, the outrageously flirtatious Betazoid Ambassador. Ms. Roddenberry also literally gave voice to the computers within the *USS Enterprise* and *USS Voyager* starships.

■Kristen Johnston, one of the *THIRD ROCK FROM THE SUN* ensemble, will portray a villain in Mike Myers' sequel, *AUSTIN POWERS: THE SPY WHO SHAGGED ME*. Johnston's character, "Verna Humpert," is a Russian model and KGB agent who'll sell secret information to the highest bidder. Heather Graham (7/1) is cast as "Felicity Shagwell," in her third starring role (after *BOOGIE NIGHTS* and *LOST IN SPACE*) for New Line.

■*SPECIES 3* across Sarah Wynter will star opposite Winona Ryder and Ben Chaplin in *LOST SOULS*. The \$25 million New Line film will serve as the directorial debut for Janusz Kaminski, Steven Spielberg's Oscar-winning cinematographer. As reported previously, Ryder's heroine—aware of Satan's camouflage, on Earth, as a human—realizes that sinister influences are conspiring against a crime journalist (Chaplin). Wynter will portray Chaplin's double-crossing girlfriend, who's secretly in cahoots with the devil. *LOST SOULS* was written by Pierce Gardner and is being produced by Meg Ryan.

■Recently caught up with Holly Fields (*WISHMASTER 2*), fresh off the set of *UFO FINE*'s so-far thriller *INTERCEPTORS*. Reminiscent of *INVASION OF THE BODY SNATCHERS*, the story involves an alien ship that lands in Mexico, phases one of a full-scale conquest of Earth. "I play a bad girl who's gotten in trouble with the law, and can't live in the United States anymore," says Fields. "My character doesn't have a clue that anything is going on with these aliens. The leading man, Oliver Gramer, thinks I'm an alien and attacks me. But I'm not an alien—I'm from California!" Though up for the film's lead, Fields approved a smaller role due to a scheduling conflict on Fox's *BURTONSTONE*. In a series episode, which debuted last November, Fields played a witch. "I was a psychic girl who puts a spell on one of the teachers at my school."

I'm in love with him and he doesn't want me back, so I put a spell on him and he ends up dying. Peter Horton thinks I'm one of the escaped souls from Hell that he's trying to find. Peter was really amazing to work with. I'm so glad I took this role, even though my agent tried to talk me out of it because I had to cut my hair and dye it blonde. It's amazing, there's a definite difference in the way you're treated when you're brunette: people take you more seriously. It's not there's such a stereotype." Naturally, Fields really wants to direct—her great-uncle was the legendary Howard Hawks, who helmed such classics as *GENTLEMEN PREFER BLONDES* and *THE BIG SLEEP*. Until then, look for Fields' *WISDMASTER* 2 to premiere on HBO early this year. A home video release is slated for October.

■ **Writer/director Philip Cable** has finally cast his latest film, *EVIL, DESIRE*. I reported several months ago on the development of this project, about a femme fatale who feeds on the malevolent impulses of men. "The main character, Desiree—for short—actually morphs into different women, using computer-generated effects," explains Cable. "Desiree is like a *harem Venus Flytrap*. She absorbs evil to maintain her youth and her power. She draws evil men to her by becoming whatever they need desire, and then she destroys them. So she keeps changing from person to person throughout the course of the picture. The main body of the role is played by Deborah Dutch (*DINGSAUR* ISLAND) Brinke Stevens, the very first *Femme Fatales* cover woman, who also is playing *Deade*. The heroine, 'Mary Woods,' is played by Jessica Miller, who's a relative newcomer. She's the one, for me, who actually provides the subplot for the whole movie. The theme of this film is that, if *Desiree* is killing off evil people, is it then evil to destroy her?"

■ **Stierman Oaks, CA** ran into Linnea Quigley and Brinke Stevens at the Whiteside Theatre production of *Scream Queens*. Promoted as "A Ghoulish Musical Revue: They Sing, They Dance, They Die," the performance was a clever spoof of *Beverly Hills Cop*—whose special gift is screaming on cue until we're blue in the face." The musical paid homage to a couple generations of scream queens (all of whom were previously interviewed for *Femme Fatales*): Janet Leigh, Elyse, Beverly Garland, Jamie Lee Curtis, etc. "They nailed it," an enthusiastic Brinke Stevens told me after the show. "They really got the whole thing." Written and directed by Scott Martin, *Scream Queens* received a cast of no less than ten actresses. J.J. Rodgers, who played an adorable "Baby Spice-type" blonde, had appeared in such sagas as *SORORITY HOUSE WAMPIRES* & *THE SISTERS OF SIN* and *AMAZON WARRIOR*. Lisa Ingram, who played *DeeDee*—a pious "erotic actress" who moonlights as a phone sex operator—starred as the lead alien in *ENCOUNTER* with Eric Roberts. Apparently, she does imitate art: Jamie Flowers,



Meet the theatrical repertory of Scott Martin's *Scream Queens* spoof. (top, l to r) J.J. Rodgers, Lizabeth DeVine, Jamie Flowers, (center) Lisa Ingram, Amy Tolkay, Beverly Sand, (bottom) Diane Harley, Brinke Stevens, Celine, Andrea Adams

"who portrays Rochelle, one of the most popular horror starlets of the late '60s," recently appeared in *Drive-In Drama Productions: MAYHEM AT MAYFIELD MALL*, a low-budget shocker. Look for my feature story on the *Scream Queens* in an upcoming issue.

■ **Redemption Video**, a British company, has been specializing in the video release of European and erotic films of the '70s, a market generally untapped in the U.S. except for bootleg prints that have been out several times. But thanks to Image Entertainment, those titles—accessible in both laser and VHS formats—will be available in videocassette in uncensored versions. And these titles include *COLD EYES OF FEAR*, an Italian "giallo" film set in Swings' London, *THE REINCARNATION OF ISABEL*, *THE DEVIL'S NIGHTMARE*, et al. Special bonus: each movie is introduced by British femme fatale Eileen Daly (R), the fetching star of *RAZOR BLADE SMILE*. Daly is supported in the prologues by "her nude accomplices." Next from Image: *CLIVE BARKER'S SALOME AND THE FORBIDDEN*.

■ **Former FF cover woman Jeanne Carson** (42) has been inducted into the B-Movie Hall of Fame, B-Movie Theater, a web site ([www.b-movie.com](http://www.b-movie.com)) that celebrates the art and industry of low-budget filmmaking. Recently launched their first annual cyber ceremony. Honorees were determined by nominations, which tallied over 1,000, "submitted by cinephiles, from around the world, who selected the classic films and most prolific artists of the B-Movie orbit." Jeanne Carson, whose credits include *MONSTER OF MEDIAN BLANCS* (56) and *STRIPGRAMA* (54)—the latter a Better Pige classic—was a "rather surprising" inductee, according to the site's president and founder, Ron

Bank. Other inductees include Roger Corman, Bela Lugosi, John Waters, Ronald Reagan and Ed Wood. Best B-movie included such genre favorites as *CARNIVAL OF SOULS*, *DEATH RACE 2000*, *THE EVIL DEAD*, *THE TEXAS CHAINSAW MASSACRE* and *PLAN 9 FROM OUTER SPACE*.

■ In the tradition of Mel Brooks' *DRACULA*, *DEAD AND LOVING IT*, El Independent Cinema is releasing *TITANIC 2000*, a horror lampoon about a vampire on an ill-fated ocean liner. The story takes place at the end of the millennium, with the launching of a new cruise ship. Says producer Michael Ross, "A vampire named Vlademina stows away on the *Titanic 2000* in search of her soulmate, who turns out to be another woman named Shan (O'Casey)." As Vlademina parades her "other half," she encounters a ship of fools, including a lesbian vampire hunter and a salty-tongued captain who doesn't know his love from his art. Did I mention Lager?—"Yes, Vlademina's henchman who also doubles as her bookie agent and dentist." Stuffed Tammy Parks plays Vlademina. Cast as the object of her affection, Tina Klause is "part of a Kate Winslet counterpart," notes Ross. "I mean, she is painted in the nude." Says Parks, "I'm looking for my soulmate, and I try many other victims who die because they can't handle eternal life. And then I see Tina, someone who is strong enough for me. I spot her from across the room. It's very romantic." Addresser/writer Roxanne Michaels makes an appearance as one of Vlademina's potential lovers. On home video in February.

■ **El Independent Cinema** is also distributing *WAMPIRE ECSTASY*. Domestically released in '73 under alternate titles (*VEIL OF BLOOD* and *THE DEVIL'S PLAYTHINGS*) the film debuted in Europe as *REVENGE OF THE BLACK SISTERS*. Not unlike Russ Meyer and A.C. Stephens, director Joseph W. Sarno was a pioneer of early erotic cinema, voyeurism and "the discovery of unconscious desire" with his trademarks. Shot in Germany, *WAMPIRE ECSTASY* loosely adapted the legend of Elizabeth Bathory, a Slovakian countess who believed that bathing in the blood of virgins would restore her youth. Sarno regular Nadia Henkova plays the housekeeper of a 17th century castle, who moonlights as a high Seario goddess. Henkova plays it very over the top, with lots of melodramatic screams and smoldering sexuality—picture *Morbois Adams* and Bela Lugosi's love child. She and a coven of nude dancers/seducts, who conspire in the basement, slowly seduce the castle's other inhabitants—three young women and a pair of incestuous siblings who are seeking shelter for the night. This is all build-up to the Night of the Vampire, when the spirit of the evil countess possesses the body of one of the girls. No one in

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Facing: Tina Klause, El Cinema's "Pucker girl," poses for her feature campaign, this time as El *ECSTASY* 1994. (top) Celine Carson (photography: Quinn Priest). Klause to star cast in the company's *TITANIC 2000*.





Alexis Anders (17-8), ex-Swedish Bikini Teenstar, poses for photographer/director David Lauder on the set of "Parfait of the Soul," an episode of *THE SEX FILES*. "I want to do creative things that haven't been done before," enthuses Anders.



# SEX-FILES

CHRONICLE OF A CABLE-TV ANTHOLOGY: VIGNETTES ON ALIENS,  
GHOSTS, DEMONS AND OTHER UNNATURAL, EROTIC PHENOMENA.

BY DAN F. APPENOTTI





Alain Siritsky, cable entrepreneur, has profited from science fiction. But it's pretty unlikely his name will be dropped into books or forums about genre pioneers like Gene Roddenberry and Rod Serling. Face it, Siritsky would probably lose his shirt if his randy heroines landed on Vulcan melding for a turn-on. He's more in the league of a David F. Friedman, recycling stuff like *KISS ME QUICK* and *SPACE THING*—'80s soft-core sex merging with '40s "space opera" props—into product for cable. Siritsky shot *EMMANUELLE* into outer space (5-6) and translated Mike Manara's graphic novels into late night burlesque (6-9); the latter includes *BUTTERSCOTCH*, a movie miniseries about a voyeuristic invisible man, and *THE CLICE*, the saga of an electronic device that prompts the surrender of repressed stiffs to their unbridled libidos.

But the producer finally decided to lose the Benny Hill schtick for *TWILIGHT SEX*, a sensuous science-fiction series with a decidedly darker shade. Siritsky discussed the concept with several key directors who had

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After *Playboy* episode: Kim Yoon, as alien Eve (l), "comes together" with Adam (J. Christopher Johnson). "Kim did Playboy like a fun personality."



# SEX-FILES

## PETRA SEXTON

**PHASING-OUT INHIBITIONS, HER LIAISONS WITH ALIENS SPICE-UP SCI-FI. OFF-CAMERA, IT'S BUMPIN', GRINDIN' & RANCH DRESSING.**

BY DAN SCAPPEROTTI

Often strangers in the Hollywood community, beauty and brains have found a happy medium in Petra Sexton. Educated in Prague as a clinical psychologist, she didn't have the opportunity to ply her Masters Degree. Soon after graduation, Sexton left her native Czechoslovakia and travelled around the world. Five years ago, she arrived in America, met a musician, fell in love and was married. But something eventually separated them. "Since you [American] guys are unable to live any place else than [America]," says Sexton, "I had to follow him." Her spouse tried to be continental, but cultural contretemps derailed the couple's blissful harmony. "I took him to Europe and we went to Germany, and all over the place, but we had to face a major problem—they don't have ranch dressing in Europe. It was like, 'Oh my God! Let's go home!'" That was the most important thing in his life, the ranch dressing.

*A guy dumps a beautiful woman for ranch dressing? C'mon, true story?*

"Sadly, it's very true," she sighs.

Her parents had been involved in Czechoslovakia's aesthetic community. Sexton's contributions to the arts was "doing movies, which I've done since I was very little. I had little parts here and there. I'm not camera



"I have no problem with nudity in real life," says Petra Sexton. "I think it's all in the eyes of the beholder. I walk around naked in my house."

shy. I've been 'camera-broken' since I was little. I wanted to be in movies when I got here. I did a lot of little independent movies that are still in the process of coming out or have been rejected."

She had settled in the U.S. for less than two years when Sexton was hired by producer Alain Saritzky for a quartet of *CLICK* films. The sci-fi premise of the miniseries, adapted from Milo Manara's graphic novel, involved a portable device that transmits aphrodisiacal pulsations; exposure to the rays makes one entirely vulnerable to his or her libido (i.e., hornier than a jack rabbit). "I liked the clicker, that little machine that makes people do sexual things," Sexton grins. "I was thinking that it would be cool to have something like that at home!"

The starlet debuted on the series as a beach honey. "That was a pretty small part in an episode titled *In the Heat of the Click*," she laughs. "We were just running around the beach and we had a news helicopter flying over us. The beach was deserted and the guys told me, 'Why don't you flash the helicopter?' I don't know why I did it—but I did! Well, the helicopter turned around and came back, and stayed on top of us for about 20 minutes."

She was subsequently cast in *Balls of Thunder* as a "clicked" diplomat who negotiates admission with her fellow humans into an orgy. Then she played an Amazon Girl in *For the Love of Click* and Miss Sweden in *Sensai Dependence Day*. In the

latter, she and Miss Norway, (Stacey Leigh Mobley) are touring the White House when, abruptly, "They clock us," Sexton exclaims. "And I have this beautiful scene with this gorgeous girl there. I liked that it was fun. We got really hot and heavy there. A lesbian love scene. It was very sensual fun. I think we scared each other a little because, after that, we were walking around and she's saying, 'I'm not a lesbian,' and I said, 'I'm not a lesbian, either.' And she said, 'Well, I liked it' and I said, 'Me too.'"

The starlet was also featured in a couple of films developed for BUTTERSCOTCH: another movie miniseries spawned by one of Milo Manara's graphic novels, the ostensible hero is a promiscuous invisible man. Sexton played Courtney in the *Mission Invisible* episode. "I worked for them too much," laughs Sexton about her past Sirkizky productions. "I don't remember Courtney at all." She does, however, recall her role in BUTTERSCOTCH's *I Am Not a Ghost*. "I had a little part in that. I was abducted and was tied up in this cage. The invisible man finds me. He makes love to me. It was kind of fun pretending to

"Organs take over our bodies in *Alien Invasion*. Of course, this is a B-film so they use it in a sexual way."



#### PETRA SEXTON

**"I have a lesbian love scene with this gorgeous girl. It was sensual fun, though we scared each other a little & [denied that we were lesbians]. But she said, 'I liked it!' and I said, 'Me, too!'"**



Sexton in the *Alien Erotica* episode of *THE SEX FILES*. "Intruded by an alien, I seduce a man in the shower [William Laverie] & a woman. It was unusual for me being naked and people being scared of me. It's not the reaction I usually get."

make love to somebody who's not there. I just imagined him. We had to simulate the turbulence of the plane so I had to like shake the cage and shake my body. It was fun."

Costarring with Gabriella Hall, Kira Reed and Delphine Pacific in *THE SEX FILES*, Sexton describes her *Alien Erotica* vignette as "brilliant. We are a crew of a spaceship. It's like *INVASION OF THE BODY SNATCHERS*—but not really. Alien organisms take over our bodies and use them any way they want to. Of course, this is a B-movie so they use us in a sexual way. I seduce a man and a woman in that movie. I'm

working out in the ship's gym when, suddenly, this gorgeous girl comes in. Delphine plays my coworker but, by that time, her body has already been stolen by the alien. She comes in and seduces me. We make love and that's when the alien comes into my body. I like her. She's running her hands over my body and touching me. I had shorts and a little top at the beginning, but then we take it off and just go on.

"Once I'm possessed by the alien, I chase Gabriella and we have this dialogue as I chase her down this dark little hallway of the spaceship. I start getting naked and try to seduce her,

but she's scared and running away. That's where I turn completely into a monster and chase her around. That was fun. It was kind of unusual for me being naked and running around and people being scared of me. That's not the reaction I usually get. In the same movie, I have a scene with a guy. I have no idea who he is. It's basically a domination scene. He's taking a shower and I come in. The alien is inhabiting my body and I come hard after him. He's surprised at first when he sees me in the shower and I'm rubbing on the walls. But then I follow him into the shower and he participates."

Naturally, Sexton has pretty much immunized herself to prudishness. "I have no problem with nudity in real life. I think it's all in the eyes of the beholder. I walk around naked in my house. I make sure there are no children looking through the windows. As for simulated sex scenes—or love scenes or whatever you want to call it—the guys always wear that little sock, like a little fishnet, on their penis. And, most of the time, they get kind of aroused; if they didn't, I would feel I wasn't doing my job."

The very outspoken starlet relishes fast cars, especially when she's behind the wheel, and fast living. Sexton has raised her own race dog, a Russian wolf hound, with whom she runs on the beach every day. When she isn't in the glare of the L.A. sun, Sexton is feeding her taste for film in a darkened theatre. "But I'm always preparing for the showcase," she says. "I'm taking acting classes twice a week for three hours. So you can imagine that that takes a lot of time and a lot of preparation. I'm getting ready for a showcase now. It's part of your acting class. You find an acting partner, you study your scene with a director that you choose and, once you feel you're good enough or you're the best you can be, then you organize a showcase. If it's from your

comedy class, it can be in the Comedy Store. You invite casting directors and casting agents to see you and, perhaps, you'll get better representation out of it. So that's what I'm studying for right now. You study for a couple of months just for that. Mostly, you do very contemporary stuff from the movies. I had a friend who did something from *GOOD WILL HUNTING*. I'm working on this little comedy scene."

While living in Italy for two years, Sexton appeared in light comedies which encouraged her to hone a furious flair. "And I speak seven languages," she says. "I'm European. It's normal. Because you're American, you're not motivated to learn. When you're a child in America, if you want to watch a cartoon you just flip the channels *everything* is in English. If you're a kid in Europe and you want to watch a cartoon on a different channel, it's in a different language. As a child, you can learn a language just by listening to it. I was seven years old and I spoke to my parents in German and they said, 'Where on earth did you learn German?' and I said, 'Oh, *THE JETSONS* speak this language.'"

Currently researching the role of a psychic for an "indie" production prepped by Eric Robinson, Sexton remains a cynic: "Honestly, with my psychological background, I understand the way that psychics work. They're trained to find the most probable things. I don't believe in it because the questions they ask are typical questions you use when you're fishing for clues."

Between films, the ingenue has drawn additional revenue with modeling gigs: "I have a very good body for fashions, and have done several fashion shows. I was on the Fashion Channel for a while. This afternoon, I'll be interviewed for a new show



Cost in second-class. Sexton has been seduced by aliens, an evitable man and a ray that induces terminal hominess. This all began when she flashed a helicopter.

line that'll be illustrated on a major billboard."

Sexton also developed some regional celebrity as a "featured dancer" who gyrated at some of the area's strip clubs. "But I didn't particularly like it. It was a time when people were still smoking in the clubs and it's terrible. You come home and you feel like a chimney. I couldn't breathe. A featured dancer is a former Playboy Bunny or Penthouse Pet when the clubs really publicize." Three years ago, Sexton was introduced to a Penthouse photographer who invited the starlet to pose for the magazine. "I was worried until I saw that there was nothing hardcore going on," she recounts. "So

I did it and it was fun."

It was during a promotional tour for the magazine that Sexton was pitched the optional vocation of featured dancer. Good money. "The difference between house dancers and featured dancers," she notes, "is that featured dancers usually don't do the pole work because most of us are very tall—I'm 5'11"—and it's very difficult to hang on a pole. You get lots of fans who follow you around and come to see you dance. And you're on the stage much longer than the house dancer and strippers. You put together little themes. Even though I'm from Czechoslovakia, nobody has to know that I did this cowgirl thing and I

looked like a typical American 'southern girl.' They were asking, 'Where is she from? Is she from Dallas?' Usually, you're on stage at least a half an hour. You have to appease out the dance and make good selections in music. I usually did three different costume changes. I also masqueraded as a nurse and a dominatrix, complete with whip. It was fun. I was mostly topless as a dancer. Some clubs allow topless dancing, some are nude and some have other policies that you respect. Usually, you're booked just for the weekend or a week. I didn't like the smoke."

But smoking was recently prohibited at L.A. clubs to preserve the health of female performers and customers. "It's now like a completely different environment," said Sexton. "Before, I'd come home from a club and my hair smelled like the smoke I hate that."

Clubs that promote burlesque entertainment have served as rendezvous locales for Sexton and her friends. "Actually, I go to the clubs all the time," she says. "I like to go to a strip bar with my friends. I like that. It's fun. You have cute girls there, and a bunch of people just hanging out having fun. A lot of people who put down strip bars probably haven't been there. My friends have birthday parties there. It's not the cheesy, sleazy place you might imagine with a bunch of construction workers throwing a bunch of bills at a bunch of sleazy strippers. No, most of these places are fun. You go there and have a drink, or don't have a drink, and you're talking to people and watch beautiful women making a living. There's nothing wrong with that."

"But, like I said, the most important thing now is that I'm preparing for my showcase. So wish me good luck."

worked on his other mini-series. The ensemble included Rolfe Kanevsky, who helmed episodes of BUTTERSCOTCH and THE CLUCK, and had earlier earned laudatory reviews for his 1991 horror lampoon, THERE'S NOTHING OUT THERE ("Fast and funny," admitted *L.A. Times* critic Kevin Thomas. "Shows energy and promise," raved *N.Y. Times* Janet Maslin). "Years ago, when I first came out to L.A., I had an idea to do something like this," says Kanevsky. "There was an adult comic book called *Xenophile*. It was science fiction fantasy with a good sense of humor and erotic stories. I always thought that it would be a good idea to adapt that format. My plans never got off the ground, but when Alain mentioned the idea of doing TWILIGHT SEX, it struck a responsive chord."

Siritsky hired Kanevsky to write and direct two of the movie series' seven installments. They subsequently developed a "bible" for the show's remaining five films. A German company, interested in the proposed project, suggested a title change to *THE SEX FILES*, although the series would owe more to Rod Serling than Chris Carter. Nevertheless, a Serling-type narration opens each show, setting up a top secret government file related to unnatural, erotic phenomena and links to the occult or an extraterrestrial existence. Kanevsky insisted on at least one story that lampooned *THE X FILES*, but his initial episode (*Alien Erotica*) not only alluded to the Fox series, but to *MEN IN BLACK* and *SPECIES*.

The other films in the series include *Mr. X*, *Double Identity*, *Pleasure World*, *Portrait of the Soul*, *Restless Soul* and *Virtual Sex*. Written and directed by Kanevsky, *Alien Erotica* chronicles a NASA space mission's return from the Nebula system. Only one astronaut, Anne Gallo, is conscious when the hatch is opened.

#### ROLFE KANEVSKY, DIRECTOR

**"We did [special effects] on the set. I don't like morphing, it killed AMERICAN WEREWOLF IN PARIS. The new technology isn't making films better, they're just more computer-oriented."**



Rolfe Kanevsky, director of photography Todd Barnes shoot the *Alien Erotica* episode. "By far, it's the most visually oriented film I've done since 1991's *THERE'S NOTHING OUT THERE*," says Kanevsky. "It feels like a feature film."

Two FBI agents, Preston (Mark Collier) and Forest (Kira Reed), are assigned to investigate the case Robert Donovan, Gabriella Hall and Delphine Pacific—all veterans of Siritsky's past series—play, respectively, mission leader Lt. Ross Alan, the aforementioned Anne Gallo and investigative science officer, Dr. Claire Danning. Kanevsky notes the Karen Gillmore character, played by Petra Sexton, pays homage to *ALIENS*' mutant icon, Vasquez.

Gallo, wildly out of control when she returns to Earth, is restrained while questioned by the agents. Recounting the marian odyssey, Gallo flashes back to the crew collecting space dust and random algae from the Nebula System. One of the samples included a strange fungus that impacted the ship.

It's here that the cohabitations begin. Not unlike the interminable alien/human hybridizing in *THE HIDDEN*, you're gonna need a score card. An alien presence can physically

manifest itself as any of the femmes aboard the ship simply by touching its intended host. When Dr. Claire adds the fungus to her specimen, she becomes the first victim. The alien survives on energy generated by sex, and a crew of unwary volunteers become its life support. "The fungus also has a very strong odor which makes people hallucinate, and turns them on in a CLUCK-sort of way," explains Kanevsky. "On board the spaceship, Anne Gallo gradually begins to catch on to what's happening, and becomes sort of the Ripley character and tries to stop it. She later tells the agents that she blew the alien out of the airlock door when it was trying to attack her. Hey, does that last part sound slightly familiar? There are lots of references to lots of science fiction movies—like *TERMINATOR*, *LIFEFORMER*, etcetera—so fans should enjoy that as well. I tried for that kind of feel. There are in-jokes on everything from *JURASSIC PARK* to *HIGHLANDER*.

"Since the aliens survive on energy derived from sexual intercourse, *Alien Erotica* can easily live up to its name. After Dr. Danning is taken over by the alien, she goes after the commander on the bridge and things get a little complicated. Using her scent, the 'alien' Danning causes the commander, who is in love with Anne Gallo, to hallucinate which leads into a sex scene. The alien knows who its human host likes and goes after those people. I know *French Fatales*' policy, so let me assure you: there's never any nasty rape stuff in it."

"We have one person turning into another person. It works very well. We did that with a lot of in-camera cutting. We use doubles, we use wigs, but no split screen or things like that. Delphine Pacific, as Dr. Danning, reverts back to herself and has a very erotic seductive sequence—perhaps my favorite one—with Petra Sexton, whose Karen character is definitely into women. She gets seduced by the alien on the workout bar—without any nudity in the sequence—and then she turns into Petra."

"And that's only the first half hour of the film's 100-minute running time. Kanevsky wanted to do a science fiction film that could exponentially expand, on a limited budget, into action and erotic pagentry. "The first part of the film is the science fiction/scary part," he says. "The second part turns into a road trip adventure and the third part turns into a romance. In fact, agents Preston and Forest are romantically interested in each other, although they never do sleep with each other. The relationship stays true to the feel of the *X FILES* TV series."

The film takes another twist when the agents interrogating Gallo are called to the infirmary—and are introduced to Gallo! It suddenly dawns upon the couple that they had been chat-

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# SEX-FILES

## PORTRAIT OF THE SOUL

**SADDLED WITH A LOW BUDGET & AN "EROTIC QUOTA," A LAUDED PHOTOGRAPHER PULLS STRINGS TO UPDATE A HORROR CLASSIC.**

**BY DAN SCAPPEROTT**

The oft-filmed story of Oscar Wilde's *Picture of Dorian Gray* has been revamped into one of **THE SEX FILES**. Wilde's story utilized the 19th century's preferred medium, the painting, as a sanctuary for the aristocratic Gray's corroding soul. Gray's youth is diabolically perpetuated but an artist's rendering of himself—hidden within an attic—not only reflects his actual age but hideously manifests his moral leprosy.

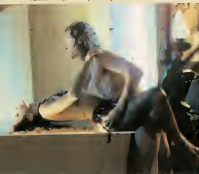
Director/writer Dave Goldner updated the Wilde classic as *Portrait of the Soul* with a rather conspicuous modification: the monster originates from a dark room, not an artist's palette. Not that there's anything wrong with that. Goldner is an acclaimed photographer whose works have graced the pages of *Playboy*, *Femme Fatales* (the *Elvira* covers), etc. "I love Oscar Wilde's writing and I love that story," said Goldner. "Being an artist and a photographer, I was just fascinated with the story of how



Drake Van Horn (Patrick Wilton), a modern Dorian Gray, seeks the soul and chastity of a virtuous Crystal (Jenna Dornier). / Van Horn ages 200 years, courtesy of Dease Yard Effects.



One of producer Alex Slaty's ensemble, Leslie Oliver (2) is cast in *Portrait of the Soul* as Van Horn's assistant, Natasha. She writes in a "Three-sided" with the photographer & Crystal (3). "Giving a love scene with a girl is easier," explains Oliver, "because you know you're both there for the same reason."



#### DAVE GOLDNER, DIRECTOR

**"I wanted to write a film that would justify the erotic scenes. I've got an hour to tell a story & 30 minutes of sex. Out of nine sex scenes, there is one, maybe two, that are a little gratuitous."**

the soul was captured in the artist's work. I tried to write it in his style, really. I paraphrased him several times and I quoted him as well, because I think there's so many great quotes. One of my favorite ones, which is at the bottom of my e-mail now, is 'An ethical sympathy in an artist is an unpardonable mannerism of style' which I think is just so true. I tried to keep the feeling and style of *Dorian Gray* when I was directing this."

Updated story: Drake Van Horn (Patrick Williams), a shutterbug, literally captures the souls of his subjects in his photographs. Once they lose their souls, they lose their inhibitions. Horn's own soul is not exempt from incarceration within his photo archive. "He's a soul-sucking vampire," explains Goldner. "It starts out with a photo session where we don't see the photographer, we just see the model laying naked on an unearthed coffin in a graveyard. We hear the photographer giving her directions and we see the strobes flashing. She's stroking her body and it's very erotic. The final shot is of her looking straight into the camera and screaming in horror—you know something has happened to her." The missing model draws the attention of one Detective Merdock. Horn deflects reexamination with a distraction; he befriends Crystal Taylor (Jenna Bodnar), the cop's ex-girlfriend. Transplanting the woman's soul into a portrait, the photographer commiserates with Crystal to discredit Merdock's investigation. "Jenna did a wonderful job," raves Goldner, "because she makes a great transition from this kind of meek

woman into this vixen after her soul is captured. I was very happy with her performance. We never see her portrait except a glimpse when the photographer is working on it in the dark room, but she sees it, and gets freaked out to see what has happened to her in that brief amount of time."

Crystal's virtuous demeanor—declining alcohol and pre-marital sex—detailed her relationship with Merdock. But upon meeting Van Horn, she succumbs to a Faustian transformation. "There's a scene where the photographer is seducing her, and she's scared by the thought of letting herself go and excited as well," says Goldner. "The photographer sees this in her and, once he captures her soul, he pulls all he can out of her. She starts to get very sexual and, suddenly, starts to drink. In the novel, the picture takes on all of *Dorian Gray*'s decadent traits while he physically stays the same. And that's exactly what happens in our movie. After Dorian realizes that the portrait is taking on the decadent traits, he'd go out and get a little more wild—get a little more evil—just to go back and look at how his latest debauchery altered the portrait. That doesn't happen in my film, but all of a sudden Crystal enjoys the things she wouldn't let herself enjoy before. We don't see her picture, just her reaction to it and, as in *Dorian Gray*, she goes to destroy the picture and destroys herself."

Realizing time restrictions would be imposed upon his production, Goldner tailored *Portrait of the Soul* for a six-day shooting schedule. "It was hectic," he admits. "The first film I





Van Horn (Patrick Williams) separates Crystal (Jenna Rhodes) from her car. Rhodes's past film roles include a werewolf in *HUNTER: SPIRIT OF THE NIGHT* (93)

directed, *OCEAN OF DREAMS*, was not written to shoot in six days. It was a very frustrating experience because there were 20 some sets, and to try to do that many sets—in those few days!—you can't get any coverage. I was shooting master shots, and then having to go on to the next scene without shooting any coverage for that scene. To me, a lot of the scenes look like stage plays because I don't have any close-ups. I had the master and then had to move on to another act.

"But I got a lot of coverage done on *Portrait of the Soul*. On this one, I had 11 sets; that helped out since I would only need one set change a day."

Retaining his artistic integrity, and camouflaging a diminutive budget, Goldner assumed other responsibilities not covered, nor paid for, by his contract. Sammy's Camera, a local supply

house, loaned Goldner thousands of dollars worth of equipment to furnish the photographer's studio set. In the tradition of Wilde's story, the unchaste Van Horn ages 209 years in the finale. To insure an effective application of rapid physical decline, Goldner engaged makeup artist Larry Bones, and his Bone Yard Effects company, to visualize the illusion for expenses. "I'm trying to get associate producer credit, because I did so much beyond what I was expected to do," declares Goldner. "As an artist, myself, I used all my own artwork for the photographer's studio. We had a gallery scene and all my paintings were up in the gallery."

"When the film opens and the photographer is shooting the naked girl in the coffin, I actually had to do a photo shoot of the naked girl in the coffin because it goes straight from that scene into a gallery scene, where we

see that painting. So I had to do a photograph and blow it up and paint it. It was a black and white photograph, which I painted into color with my oil paints. I did that on my own and didn't get paid extra for it."

Van Horn, in a couple of scenes, appears to be glaring from behind albino eyes. Contact Lenses On Line donated the lenses that contributed this to vampire flickish. "I also got this great musical group, the Black Jun, to donate the first two CDs, so I got great rock and roll music for the film," smiles Goldner. "One thing that is always important is the soundtrack, and now we have a consistent soundtrack because we use a number of their songs throughout the film. I had to hustle to get all the things I needed for the film that I was told I couldn't have. Basically, every time I asked for something, I was told I couldn't have it. That's the

problem with working in low budget films. I want to make it the best I can, being the artist. I want to do a great job for them."

Avalon Anders (7:8) is featured as Kerry Westen, the "graveyard model" whose sinister sitting serves as the movie's introduction. Her fate is not revealed until later in the film. "The cup is reading a tabloid," Goldner explains, "and there's a headline there for a brief second: 'Two Hundred Year Old Woman Found Floating in Lake Erie.' That's basically where Kerry is. It's very subtle. You probably wouldn't get that, but I stuck that in there." [Anders was subsequently cast as a stripper in *Alien Erotica*, another *SEX FILES* episode, and is playing a recurrent role in the late night series, *HOT SPRINGS HOTEL*.]

Goldner's subtlety was also applied to a same personal homage: "My father passed away last year, and I

promised myself that I would put him in all my movies. He was in my first film which took place on a military ship. I had a portrait of him on the wall as officer of the day. In this one, Crystal's father has passed away and she has a picture of him in her locket and that's a picture of my father."

**THE SEX FILES**, of course, is predisposed to deliver erotic pay-offs, regardless of its formulaic



Gabriella Hall, cast as Crystal's roommate, is featured in a pivotal fantasy scene (the director describes her as "wonderful"). L.: Van Horn turns into a reflection of his soul

barron/sci-fi frills. Goldner said that each 80-minute film is broken down into three acts, each act must contain a minimum of three love scenes, three minutes each. "I wanted to write a film that would really justify the erotic scenes," says the director. "There are nine love scenes in a 90-minute film. So I've got an hour to tell a story and 30 minutes of sex. It's not that easy to justify nine love scenes in a film. I think I did a pretty good job. I think out of the nine sex scenes, there is one—maybe two—that are a little gratuitous. The others actually fit pretty well into the story."

One of the sequences may be a little too racy for HBO's late night venue. After Crystal loses her soul, she has a ménage à trois with Van Horn and his assistant, Natasha (Leslie Oliván, 68). "We have a little S&M scene," says Goldner. "It's a

threesome where Van Horn has tied-up Crystal and Natasha. He's going over Crystal's lips and breasts with ice cubes, and pouring hot wax on her backside. That may be a little bit kinky for late night, but [producer] Alain Siritaky liked the scene so we left it in. He said Europe would love it, even if they have to trim it for domestic."

Gabriella Hall, a veteran of most of Siritaky's series, plays Rhonda, Crystal's roommate. "She was wonderful," raves the director. "Gabriella has two erotic scenes. The first love scene in the film is with Gabriella. It's a fantasy scene where Crystal and Rhonda meet the photographer in the gallery. Van Horn puts Rhonda into a trance and she says to him, 'I would give anything to be in one of these photographs' and he stares at her and says, 'Careful what you wish for.'"

All of a sudden, she goes in to this little dream scene where she is on the coffin in that set and is making love to Van Horn. That's one that may be a little gratuitous, because it also chops my scene in half. She snaps out of it and he turns to Crystal and goes, 'Wouldn't you like to be in one of my photographs as well?' And she says, 'I wouldn't be caught dead in one of these photographs' but later, in the last love scene of the film, Van Horn is photographing her making love to the Grim Reaper. He does two photo sessions with Crystal after her soul is captured. The initial photo shoot arouses Crystal, something she's never felt before. After Van Horn photographs Crystal, she sees the photograph, thinks it's beautiful and—like Derian Gray—gets jealous of her own photo. I used a lot from the same scene in *Dorian*

Gray where she feels the picture will be forever young and she will get old and wrinkled, and she wishes it could be the other way around. It's from that point on, her soul is captured in that photograph."

"In a number of places, I have the POV from a couple of the images in the gallery. One is where Crystal and Rhonda are looking at the photograph that Van Horn has taken of the girl on the coffin. I have a POV from the photograph looking back at them. It's kind of an eerie, dreamy shot. After the fantasy love scene in the gallery, Gabriella has a fantasy love scene with the cop. He's trying to find out what happened to Crystal and they've been up all night. At the end of the love scene, he wakes up and she's sitting on the couch. You think it's real, but it was all a dream. I also did that a couple of times."

Next thing you know, Goldner clips his hands and is back to gushing about Jenna Bodnar:

"She was great, very comfortable with the nudity. I almost believe she preferred the threesome scene to any of the other ones. She's got four erotic scenes. The erotic photo session which goes into a love scene with her and Van Horn, then she's got another love scene when she shows the slides to Rhonda, and then again has a love scene with Van Horn with the slides flashing on top of them as Rhonda's watching. She's got a love scene with the cop. Then she's got the Grim Reaper scene."

Finally, Goldner humbly summarizes his career, circa 1998: "This was an erotic horror film. Sci-fi is the genre I prefer to work in and write about. I was writing scripts that Steven Spielberg could do, but, unfortunately, I'm working in a Roger Corman market. So I decided to write scripts for the Corman market!" □

ting with a duplicitous alien. Rushing back to the interrogation room, the agents are too late: the phony Gallo has escaped. "When the 'alien' Gallo tries to break out of the security facility, she is confronted by a guard played by sci-fi starlet Blake Pickett (*THEY BITE, DARK UNIVERSE*, 7.1)," says Kanefsky. "The name of Blake's character is Officer Kelly Connor. Get it? Anyway, Gallo seduces the guard in a non-nude sequence, so, of course, Pickett becomes the alien. Their sequence together, in my opinion, is very Zelman King-ish. They're up against the gates and a car headlight is shining through. It's a very aggressive scene but very nicely shot." A wild car chase scene ensues. The agents and their game hurn rubber through the Nevada desert and eventually wind up in a helicopter perched above the Grand Canyon.

"There was a much bigger scope to this movie than had been tried previously, and a longer shooting schedule," notes Kanefsky. "This is, by far, the most visually oriented film that I've been able to do since *THERE'S NOTHING OUT THERE* ['91]. I was able to get angles and shots, and make it definitely feel like a regular feature film."

If you remind him that his plot shares certain similarities with *SPECIES II*, Kanefsky isn't rattled: "I wrote this before I even knew about *SPECIES II*. Where this film scarily gets into *SPECIES II* territory is when we finally find out that, five years ago, another expedition into the Nebula region took another piece of the fungus, a male fungus, that turned into one of the commanders on the ship. The female is now going to Earth to look for her mate. The actual agenda for the aliens isn't to hurt anyone but to get together. At the end, it turns out that the two bodies they inhabited are called Adam and Eve. The whole finale takes place in the underground caves of

## ROLFE KANEFSKY, DIRECTOR

**"Gabriella Hall's hallucination scene is right out of Japanese anime. Inspired by *EVIL DEAD*'s tree sequence, computer wires come alive and bind her nude body. There's nothing nasty, no rape."**



Allen Erolia episode: Gabriella Hall, inhabited by an alien, seduces "sci-fi starlet" Blake Pickett (*THEY BITE, DARK UNIVERSE*) to claim her body as its host.

the Grand Canyon. Their lair has a Garden of Eden quality to it. They bind together and return to space in search for their home."

Deviating from the scheduling constraints of past productions, Kanefsky photographed 32 different locations. A standing set in Sun Valley, which doubled for the spaceship's interiors, had already earned visibility in other sci-fi films, including Fred Olen Ray's *HYBRID*. "We hired a helicopter and flew over the Grand Canyon, so we have some great footage," says Kanefsky. "We shot in the desert a bit for all the car chase scenes and the gas station. We ran down some of the trails shooting POV shots. At one point, Kira Reed goes into a helicopter trying to find the alien. The plus is that flying sort of makes her horny. By being

turned on, she can see what the alien sees running down the trails on the way to its lair."

The car chase was edited together from four different shoots: Emulating the breakneck venues negotiated at yesterday's Republic Studios, Kanefsky made dual use of travel time on location to pick up POV shots, from his car, as he drove to the Grand Canyon: "We shot all the signs and stuff. We didn't use any stock footage. Much later on in the shoot, second unit went out and shot the two cars without actors—all the swerving shots. Then, inside the studio, we shot all the stuff inside the cars that involved the actors. Then we shot one day in the desert, with the actors jumping in and out of the cars and stuff like that. It looks good and we spent very little money on the car

chase."

Special effects proved indispensable to *Alien Erotica*, but the diminutive budget precluded state-of-the-art technology. As a result, the craftsmen had to forfeit morphing for the transformation scenes. Kanefsky had no choice but to compromise and depend upon mirrors for the illusion. When Delphine Pacific examines the fungus, it suddenly shoots out a powdery, pollen-like substance. The secretion arouses her, and she lubricates her body with the alien spore. "That leads into this first scary masturbation-type sequence," says Kanefsky, "and that builds and builds until the fungus disappears, forming with her body, and turning into a duplicate of Delphine. We had it connected to a tube to make it pulsate, and then it pours some juices out of the side. We did that all on the set. I don't like morphing, anyway. I think it killed *AMERICAN WEREWOLF IN PARIS*."

"The new technology isn't necessarily making the films better, they're just more computer-oriented. I thought about how to come up with an interesting visual, to make a body split, that hasn't been done in a long time. One, we could use a body double and light it differently—and, two, use prisms, gels and mirrors. I went back to the film *SECONDS* [86] for inspiration. We bent mirrors to make the bodies elongate and stretch like in a fun house. Putting all these images together, and overlapping them, we got an interesting visual sensibility that you don't get today because everyone thinks they'll just do it in post. So we had to shoot it all live. It looks really great. It was a cheap way to do it, but again you got more creative that way."

During day #1 of shooting, an "action-packed" strip club sequence was organized. Pursuing the retreating alien into the back dressing rooms, the agents

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# SEX-FILES

## SITA THOMPSON

ORIGINALLY CAST IN TWO EPISODES OF THE LUSTY SCI-FI SERIES, THE STARLET WAS FIRED DUE TO FRICTION OVER A NUDE SCENE.

By DAN SCAPPEROTTI

Initially profiled in *FF* 8-8, the globe-trotting Native American Princess is developing a film career, though she occasionally degrades from the medium, what with lounging at the Cannes Film Festival on the French Riviera, or posing for a modeling gig in Norway. Sita Thompson talked some upswings but last year's big downer—title notwithstanding—was *Pleasure World*.

Cast in dual roles, Thompson had already worked on *Windows of the Heart*, director Brenda McIntyre's entry in the *PASSION AND ROMANCE* series, a loosely linked string of seven feature films produced for late night cable. The episode consists of three love stories narrated by a writer. The first takes place in France, the second in Ireland and the final segment in the jungle of Bolivia, where a writer (Heldi Jo Markel) encounters a South American vampire. "I had so much fun with that," says Thompson. "I played the French girl at the beginning and, three days later, I came back as Mordita, the Bolivian goddess, in the final segment. The Latinos on the set were going crazy because they didn't know I was the same chick from the beginning. I spoke with an accent. I had a lot of fun with Brenda. We became really good friends on that shoot and I knew she had something on the



"I was raised on the land," says Thompson, whose dad is an American Indian. "I do have sort of a holistic background in health and fitness."

next series, also produced by Alan Sritsky." McIntyre was signed to helm *Pleasure World*, a feature-length episode in Sritsky's erotic science fiction series, *THE SEX FILES*. The script was a lusty revision of Michael Crichton's '73 cult classic, *WESTWORLD*. The director had vowed that Thompson would be considered for another project and, true to her word, McIntyre encouraged the starlet to audition as "Sera," a prominent guest of *Pleasure World*, a futuristic theme park. "I got really excited about that role," sighs Thompson. "I studied my butt off. Sure enough, [McIntyre] saw many other people but I got the role fair and square." But waiting in the wings was a big obstacle: line producer Duncan White. Their previous acquaintanceship was far from amicable.

Months earlier, directed by Dave Goldner (page 15), Thompson played a French girl in *Ocean of Dreams*, another episode of *PASSION AND ROMANCE*. "It wasn't a huge part or anything like that," she recounts. "All I knew was there was one scene where there was a little bit of nudity. I did it because David and I had become friends, and he really wanted me. I played Maria, the little friend of these other two girls played by Charlene Blaine and Joede Coady. It was just supposed to be a small scene. We got to the set and, all of a sudden, there are two girl-on-girl scenes. All I'm supposed to have is this mild sort of deal with this guy because the role of



"The whole world's a big stage," smiles Thompson, who was educated at Cal State. "I'm jammin' on my career. There's not a lot of time for a social life right now."

Maria is so small. Then Duncan White comes around demanding to know who took out some scenes. He said that I had the part, and had to do whatever they wanted. There was this huge fight because they wanted to have all three of us girls in the shower doing this kinky stuff. The first time ever that I did the nudity stuff was in another Siritaky series, *THE CLICK*. But I'm not going to go in and explore all these varieties of sexual things that I'm not into. Especially on film. I was passed.

"So we had a fight and, finally, they had us all in there just taking a shower and no one was doing anything funny. Another scene that they wanted was with two girls and a guy, but that got totally pushed off. I ended up compromising so they actually had more of their gratuitous nudity, but not how they wanted it. The other girl was freaking out,

too."

In spite of the conflict, Thompson was assured of not only a plum role in Siritaky's *Pleasure World*, but a stint in a separate *SEX FILES* episode, *Double Identity*. Excited about a prospective reunion with McIntyre, the starlet also looked forward to renewing her friendship with the crew, whom she had already worked with in *THE*

*CLICK*. "I thought, 'This is going to be great!'" relates Thompson. "But I guess that incident on *Ocean of Dreams* left a bad taste in Duncan's mouth because when I got the lead for *PLEASURE WORLD*, he went and rocked the whole ship. I was so bummed. He told them I had a problem with nudity. My mistake was that I was such a wimp. I let the directors talk up for

me instead of going up to Duncan myself, as I should have. But they all fought for me. A week and a half later, I wrote Duncan this little to-the-point letter. I said if he looked at my past films, he'd see that I didn't have a problem with nudity. The problem was that I was being hed to, and they tried to manipulate me to do something I have always said I'm not into doing.

"Finally, and this is really low, he conveniently doesn't respond to me until he's already recast the parts with two other people. The directors were under pressure to get their films cast, and the girls assigned lead roles had to get ready to shoot. So I just gave it up. It was a really depressing thing for me and I told all my friends who are actors and everybody was really sympathetic about it."

McIntyre is supportive of Thompson. Regarding the starlet's casting as Maria—

Thompson, as a Bolivian goddess, chats with Sarah Schaefer in *Windows of the Heart*, an episode of *PASSION & ROMANCE* that is partly a vampire vignette.



the role in *Ocean of Dreams* that caused all the friction—the director recalls, “Sita did it as a favor. It wasn’t a great part. There was a shower scene with her and two other women. It had been discussed and they were supposed to get into a fondling sequence and neither she nor the other two women really wanted to do that and were told that was okay. They were required only to wash up. Then they got to the scene and were told that they should do it, but they didn’t want to do it. There was a delay, and they finally did shoot the sequence just of the three of them taking a shower. Because of that, the word got out that they were difficult to deal with because they refused to do the scene that they were not supposed to do in the first place. Sita shouldn’t be blamed for it because she was told that she wouldn’t have to do it, and then they tried to

#### SITA THOMPSON

**“There was a huge fight: they wanted all 3 of us girls in the shower doing kinky stuff. But I’m not exploring all these sexual things that I’m not into. Especially on film. I was pissed.”**



4. Thompson and Scott Reynolds on the set of *HARD TIME*, a TV movie directed by Reynolds 7. “When I’m out on the set, I am ogling my modeling book.”

change the rules on her at the end. It was a misunderstanding on the production side.”

Declining to wallow in self-pity, Thompson approved assignments for catalog modeling. She subsequently rendezvoused with actor Jim Zula, to whom she was previously introduced while making a *Drac-*

ula film in Korea. Zula, then working on *THE WATERFRONT* with Yane McClure and Timothy Bottoms, mentioned Thompson to the producers. She promptly reported to the set for an audition and the next day, 8 a.m., was shooting a scene with Scott Valentine. “This film will be on cable,” says Thompson. “I worked for

three days and it was SAG, which beat my salary on both of the *SEX FILES* films combined. I was working with bigger people on a much bigger production. It was only three days, and it would have been 12 days over at *THE CLICK*. I got a couple of extra days because they needed me on the beach. So I actually got to

appear all throughout the film.”

Last summer, Thompson visited the Cannes Film Festival during a vacation in Europe. “I stayed there for a couple of nights. They have parties that last until 5 a.m. and then they continue in private rooms.” Returning to her own room, Thompson inadvertently walked into the wrong suite. “I walked into an orgy,” she laughs. “I never saw anything like that in my life. About 15 people in all manner of—well, you know. The door wasn’t even locked. I was there staring and they were so involved that no one even turned to look who was at the door!”

The inquisitiveness experienced another revelation: she found out how some of the Cannes starlets could afford the festival’s expensive lodgings. “I would rather pay the \$1500 a night rather than be a girl looking for a guy to hook up with to stay there. You hear about the casting couch but I was never burdened with it. I don’t think you have to do that, but I guess it depends on your personality. That rocked my world for four days.”

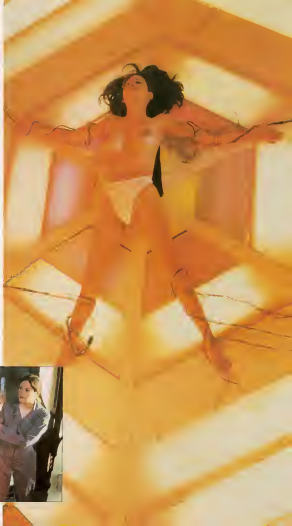
On the upswing, Cannes proved to be “the ultimate networking experience for industry personnel. And that’s what the festival is all about. Everywhere you turned was someone you knew, or an idea that you could go with. *THE GODZILLA* party was very, very flat. It was one of the most boring parties. I was sunburned so I left early. I didn’t want to wait in the long line for a cab, so I decided to walk. I started walking and saw that someone was walking, too. It turned out to be Nicholas Chartier from Alain Sirtaky’s company. What a small world. We had three and a half hours of the most exciting walk I’ve ever had since, I don’t know, high school. Now we’re friends back here in California.” □

go from curtain to curtain in search of their quarry. "I'm very pleased with this one because we were rushed, and we had a lot of falls and leaps going on," recalls the director. "In that day, we did 18 stunts, which—of course—all the actors did themselves. We did have a stunt coordinator there and knee pads so no one would get hurt. Everyone was really enthusiastic, I guess because they didn't have to take off their clothes. Kira Reed was great at that. She does some wonderful small bits of action, like leaping over counters and diving down. Kira has only one erotic sequence and the rest is acting. She gave it a hundred percent."

The commercial prerequisites of European and Asian markets are variable. Japanese buyers prefer their eroticism not to be encumbered by slapstick; hence, there was a resistance to purchasing *BUTTERSCOTCH* and *THE CLICK*. "In response to the Japanese market, I kind of did the most outrageous sequence in the first act," recalls Kanefsky. "When I wrote Agent Rod Steele [hero of *THE CLICK*'s *Balls of Thunder* episode], I thought they were going to love it, but they didn't and it put me off a little bit."

continued on page 27

Allen Erskine, searching the spaceship for an alien (3), Gabriela Pad is bound by "living" computer controls (4) & trapped within a "spider's web."





Her past roles include a vampire and sorceress (BTVS) & Reed as Agent Preston (he sexually impalpable spin on Scully) in THE SEX FILES. Adapted by fellow agents (Bill Knight, Mark Colla), she examines a victim of Alien Erotica.

# SEX FILES KIRA REED

**STEAMY AS A SURROGATE  
SCULLY, SHE BRACES EARTH  
FOR SEX FROM OUTER SPACE.**

By DAN SCAPPEROTTI

If Max Fleischer rendered Betty Boop into the distaff side of Mad Max, the resultant vision would be Kira Reed. Slipping into her "Gulf War" gear for **WARRIORS OF THE APOCALYPSE**—leather, fishnet, studded breastplate, combat boots—she reflects on the polarity of her role in **THE SEX FILES**: "I'm in the series' pilot episode," says Reed. "It's a movie unto itself titled *Alien Erotica* for cable. It'll be edited for video into a less racy cut called *Alien Species*. Initially, I'm sexually repressed, but I become this sex-crazed, need-to-feed alien host." Cast as "rookie FBI agent Patricia Forrest" in director Rolfé Kanesky's pastiche of **THE X FILES**, Reed describes her character as "a Scully spoof. Patricia is by the book, and uptight about sex and everything. But she blossoms after she is accosted by an alien fungus. The stuff makes her, *ahem*, feel good. She lets her guard and hair down, and it's fun to watch the arc that Patricia takes."

Tracking down an extraterrestrial, Forrest and agent Preston (Mark Colla) ship into a strip joint where pandemonium breaks out. Denied body doubles as a result of budget constraints, Reed and the other actors were required to perform their own stunts. "I've done some action before," says Reed. "In this film, I turn into the alien and jump on a runway that's occupied by strippers. I knock a girl off the stage, somersault

and slide on drinks that have spilled. It was choreographed and it was great fun. I have a knack for that. I'm a very physical person and, as long as you tell me what to do, I can do it. They padded me up so I didn't bruise myself. I look a little fat in the hips because I'm all padded, but I was sore and comfy. I did out my finger sliding across the floor, but that's what happens."

Another plus for the actress, whose comedic talents are usually eclipsed by roles that dwell upon her anatomical assets, was the obligation to play only a single sexual encounter. "One of my favorite scenes," Reed explains, "is when we're reciting technical jargon, talking all this mumble jumbo. It could be on anything from **NYPD BLUE** to **THE X FILES**. You sit down at a table with three detectives talking. It's lit very well and







I look great. I'm a real actress, all of a sudden, which is great to see. Ralfie always gives me some juicy material, so it's good. And there's always something going on. You sit for maybe two minutes in the movie, and then I'm jumping over the countertop and sliding into a bag of potatoes."

Reed previously collaborated with Kinski on *BUTTERSCOTCH*, a movie miniseries—about a sexually capricious invisible man—adapted from Mike Manara's graphic novel "I was a genie in the Pease Flower episode," smiles the actress. "I do love comedy. I was so sick during the game shoot. The flu was going around and I think Ralfie was sick, too. It was hard to do that high energy stuff, but it came across looking great. But you don't have time to think about it. I'm better on the first take, as long as everything goes well,



It "I seduced it, I love this sexy stuff." L. Paired as Agent Preston (Mark Calton), Reed's Agent Forrest succumbs to an extraterrestrial's "arctic feeding frenzy" in *SEX FILES*.

than the third one. I want to do it and be done. I like these movies, I like shooting fast. I like doing the next thing."

Reed is particularly fond of her heroine's duality in *THE SEX FILES*. Circumventing the agents by leapfrogging from one female host to another, the alien secretes an odor which dissolves the inhibitions of its human prey. Naturally, the introverted Forrest is "seduced" by the extraterrestrial. "Actually,

the alien kind of attacks me," Reed interjects. "We bump into each other and the alien lands on top of me. We look into each other's eyes and, all of a sudden, I transform into the alien. Now that I'm this creature, the scent has come over me and now I'm a sex fiend. I'm just the alien for a day."

"It's funny how everyone embodies the alien a little differently. Mine became almost like a little girl who is into everything sensual

around her. I start touching everything, I attack this cook and we have this hilarious sex scene. I hope they don't cut it too much for the R-rated version because it isn't very graphic. I accost him with a broadsword and I'm licking him all over, and pulling his clothes off. The dishes in the sink are all over us, and the eggs are frying and the toast is popping up as we're fucking, and we pull stuff off the shelves. It's just funny. We did that in

one take. You've got two cameras going, so you've got everything covered. I was completely wet and there was stuff all over the set. So that's why I messed it up so much. Hey, I don't have to do it again if I wreck the set, right?"

Closing-in on the outer space fugitive, the agents "go through this strange cave," continues Reed. "Passing through the cavern wall, we find this beautiful Eden on the other end. It's like the jungle or a rain forest. We had some cool effects of vines coming up our legs and wrapping around us, and pulling us against the wall. They rewind the film so instead of the vines coming off, it looks like the vines are coming on. It's a simple little effect but it looks great. I think it's fun to work with stuff like that. Everyone has to work together to make it work, and everyone did."

"It's all fast-paced and the love scenes aren't, you know, 'pan up the body-type boring. They're more action than anything, and the whole movie's good. This is more character-driven than sex-violence-driven. The actors have great chemistry and the sets are cool. I'm very pleased with the overall movie and my part in it."

Reed recently wrapped Judy Davis' erotic thriller, *LOBBING CONTROL*. "And I also had a little part, as 'the naked actress,' in a Bob Hoskins film, *LIVE VIRGIN*. But we really don't show anything. Everything is covered. I hold my cup of coffee and my paper. I play a porn actress. It's a funny little part, I get to do comedy."

She's currently cast "in *SURRENDER*, a movie that's actually a pilot for a cable series. Mine is a recurrent character. I interview people who've had a close encounter with the god Eros. Cool, huh?" □

"Hence, in *Alien Erotica*, when Gabriella Hall smells the fungus towards the end, she tries to fight it and has an hallucination sequence which is right out of Japanese animation. She is on the floor and all these computer wires start to tie her up and surround her. That was done with a lot of reverse photography and very much inspired by *EVIL DEAD*'s tree sequence—but not as brutal. It's a very effective sequence, surreal in a lot of ways. Gabriella was a good sport because it wasn't easy to do with lots of wires all over her, lying basically naked on the floor and gyrating around."

Kanefsky regards Sage Kirkpatrick, a beautiful redhead, as his casting coup: "She did a great job as a character named Monique. Sage started off with some of the Penthouse movies. She has large real breasts and has no problem with nudity. She doesn't wear underwear, even when we shot in the desert. Sage plays another girl whom the alien turns into. That's when the car chase happens, leading to the strip club where the alien turns into Kira Reed. Sage is also in *Restless Souls*, another *SEX FILES* episode, and a film called *THE VAMPIRE CONSPIRACY*."

Kanefsky commissioned Chris Irwin to render a large matte painting of an underground lair. The cavern set was dressed to replicate "the flair of *THE X FILES*," as Agents Preston and Forest Reed prowled past a strange grotto, their flashlights cut through the smoke-filled cave. Within this subterranean shelter, two aliens—Adam (Christopher Johnson) and Eve (Kim Yates)—indulge in an erotic tryst. "Miss Yates has done a couple of the Playboy movies," says Kanefsky. "Blonde, natural body, fun personality. The two aliens become one together again, and we cover both actors with hair gel. They got very slimy together and dissolve into the ground and, at the

# ROLFE KANEFSKY, DIRECTOR

**"There was an adult comic book called *Xenophile*. It was sci-fi fantasy with humor & erotic stories. I thought about adapting that format, so *THE SEX FILES* struck a responsive chord."**



*Alien Erotica*: This incestuous scene between the alien & its intended human host "is very Zakaria Kingish. Very aggressive, sleazy shot," says the director.

end, they revert back to the fungus. Then, finally, the fungus goes flying up into outer space and that's the big finale."

The director didn't scotch on cheap thrills: "There are some good surprises where people will jump out at you when you don't expect it. The first jump in the film is when the agents are going to the interrogation room to interview Gabriella Hall. They're told there is a guard in there with her, but she's locked the door from the inside. They run to the observation room's glass window and Kira Reed leans up against the glass looking in to the room. At first, there's nobody there—but suddenly, Gabriella's naked form comes smashing into the glass. Her breasts come slamming against the glass and Kira jumps back."

*Alien Erotica*'s 100-minute running time will be reduced, notes Kanefsky, to an optional 88-minute version (titled *Alien Species*) for the home video market. Though Kanefsky was slated to direct his *Restless*

*Souls* script, preproduction on the *ROD STEELE* series—a spin-off of *THE CLICK*—preempted his participation. "*Restless Souls* is homage to the haunted house movies," Kanefsky smiles. "Duncan White directed that. All the sex and eroticism comes out of the story about the house. There is some nice stuff about going through dimensions. Someone gets sucked into a bed. That episode is the horror film of the series." Once again, the car of a couple of honeymooners inexplicably breaks down on a dark and stormy night, stranding the leverheads in too close approximation to an eerie, Southern mansion. Though the house is in disrepair, one of the bedrooms is in perfect condition. "It's definitely an erotic horror film," asserts Kanefsky. "They're getting ready for their honeymoon night when they get interrupted by some spirits. When the husband comes out of the bedroom, he sees his wife under the sheets with some- body. But when he pulls the

sheet off, there's nobody there. Immediately a group of paranormal investigators are hired to find the secrets behind the house and get his wife back. It's very *LEG- END OF HELL HOUSE*-like." Regarding an atmospheric milieu, Kanefsky convinced the producers to build a set that could double for both *Restless Souls* and *THE HAZING*, the latter a project that was later aborted. The group of paranormal investigators include a medium played by Leslie Harter, who also surfaces in the series' *Deable Identity* and *Pleasure World* episodes. "She gets possessed by the spirits of the house and she tries to seduce Sage Kirkpatrick," relates Kanefsky. "The spirits realize that she's endowed with telekinetic powers and the only one who can beat them, so they try to pervert her. As a child, she gave a kid a nosebleed. A very wholesome girl, she's haunted by these memories. That leads to an erotic sequence without any actual touching. She uses her powers to prevent the devil from conceiving a baby and spoils the demon seed."

The source of the Satanic contretemps? During the waning days of the Civil War, a Southern general made a pact with the devil: his virginal spouse would produce Lucifer an offspring in exchange for General Lee scoring a historic triumph. Unfortunately for the Confederacy, the devil realized that the wife didn't live up to all her husband's hyperbole and the deal collapsed. The general, in despair, killed himself and his wife. The next, as they say, is history. The spirit of the old general still haunts the house and, even from the grave, he intends to consummate his Satanic pact. "It's a fun storyline," laughs Kanefsky. "In the Sixties, they tried to open the house as a bed and breakfast. This young girl, Belle, and her boyfriend found the secret ritual room in the basement and got possessed and killed,

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# SEX-FILES PLEASURE WORLD

**BRENDA MCINTYRE, WHO DIRECTED THIS SEXY SPOOF OF A SCI-FI CLASSIC, DEFINES A WOMAN'S STYLIZATION OF EROTIC SCENES.**

BY DAN SCAPPEROTTI

Before the gala opening of his *Jurassic Park*, Michael Crichton granted us admission to *WESTWORLD* (1973), a sector of a futuristic theme park called Delos, where robots cater to human pleasures i.e. sex and death (the latter includes medieval/western showdowns, with the mechanical opponents inevitably losing the competition). But the staff of androids, turning rebellious, treat the guests to a fatal game of role reversal.

More than two decades later, the film's cult popularity prompted a *SIMPSONS* lampoon (*Ricky & Scruffy*) and homage as *Pleasure World*, a *SEX FILES* episode about a facility that turns carnal fantasy into reality.

Brenda McIntyre, hired to direct the 90-minute spoof, cut her teeth on an earlier project for series producer, Alain Sarisky. Raised in Oceanside, California, a small military town just north of San Diego, McIntyre earned a B.A. degree in philosophy from Claremont's Prizer College. Sliding into stock brokerage, she soon opted for a masters degree in film at the California Institute of the Arts. McIntyre developed some practical "test camp" experience as an intern at Roger Corman's Con-



*Pleasure World*: one of the theme park's guests will literally buy Judy Martin (see above on left) a personality. Jane Albertson (r) plays the "male girl clone."

corde-New Horizons Studios. "I worked on such classics as *THE WASP WOMAN* [1957] with Jim Wynorski," explains McIntyre. "I was assistant cameraman, the camera loader. Alain Sarisky was doing *THE NEW ADVENTURES OF EM-MANUELLE* for nine weeks, and I was a production assistant on that where I learned a heck of a lot." Back at Cal Arts, McIntyre wrapped *THE GATE KEEPER*, her student film about a group of executive secretaries who, upon organizing an investment club, decide to take over a corporation by killing its CEO. "think of gangster chicks in business suits. Returning to the Sarisky camp, McIntyre was working on *THE CLICK* when she learned the producer's subsequent erotic series, *PAS-*

*SION AND ROMANCE*, would be written and directed by females. Screening her student film for the production staff, they suggested that she tackle some second unit work. "They gave me a couple of scripts," recounts McIntyre, "and told me to read them and then tell them what I'd do with them. I wrote up some pretty elaborate production notes on it and they said, 'Wow, that's really great. How about doing a story edit?' I did them for *PASSION AND ROMANCE* and they told me to pick an episode that I wanted to direct. I picked *Widows of the Heart*."

The story involved Tara Dean (Heidi Jo Markel), an author suffering from writer's block. With an annoying editor and deadline breathing down her neck,

Dean escapes to Europe. "In the first episode," recalls McIntyre, "she's in Paris and sees a couple fighting. She intervenes and manipulates them so they fall back in love. In the second episode, she becomes more of a voyeur and she watches the intrigue among four people, two pilots and two stewardesses, who are competing for each other's affections."

Dean also has a Bolivian adventure that's laced with creepy myths, touching a statue, she unwittingly incites an evil presence in a remote community. "Sara Thompson plays Mordita, a woman who is married to the good spirit who looks after the villagers," says the director. "The first story is straight drama, the second one is kind of slapstick and this third one goes more toward the horror genre. These things were shot in six days. During that time, I was doing second unit for three or four of the other films. These gave me a lot of exposure and work."

"It was really interesting. What I knew I had to do was prepare and break down the scripts into edible chunks. I had to plan what could be accomplished in a 12-hour day. Functionally, it was easier than a student film because you don't have to do everything. Having so many people help, and so many people hating, made it see big fun family and every-



Leanne Oliver and Jack Brownell in *Windows of the Heart*, an episode of *PAGET BREWSTER AND ROMANCE* which served as McIntyre's directing debut for Adult Swim

## BRENDA MCINTYRE, DIRECTOR

**"Pleasure World clones are injected with the personality you want. Guy clones can be macho or sensitive. For female clones, the options are virgin, mute, girl-next-door & high school slut."**

clones with predetermined personalities. He later pitches an amusement park where visitors can match a human clone with a preferred mode of behavior. "Say I want a bombshell brunette that is motherly and will take care of me for the next couple of days," says McIntyre. "I can have it. But the technical personnel discover that there are glitches in the test clones. One of the glitches happens in the first five minutes of the film. This reporter is supposed to write a review of Pleasure World, and his role-playing scenario is that he wants to be a cop. He busts in a door and saves the female clone from being brutally savaged by this maniac. He goes into this encounter and, when they're about to orgasm, she starts choking him. The techies are saying, 'Let's stop this experiment,' but Ross, who's supervising, refuses because he has another agenda."

Indeed, Ross' personal goal is more nefarious than tinkering with sexual mollification. Object world domination. After assassinating the president, he substitutes the world leader with a clone that will garner the mad scientist no less than 30% of the national budget.

"The clones are all ready to go," McIntyre explains. "They all have completely blank stares until they're injected with the kind of personality that you want. For the guy clones, that ranges from macho to sensitive to funny. For female clones, the options include virgin, mute, sexy, girl next door and high school slut."

"It was a lot of fun working with the erotic content. You're able to develop a character, and develop the

sexual encounters around their needs and their personalities. Tim and Steve are the two guys who show up at Pleasure World. Tim is like this little, wimpy guy trying to be macho, and Steve is his big brother buddy. Steve, being a loud and abrasive guy, chooses a mute as his partner. Tim wants a virgin, because he's still a virgin. Who these guys are, and where they are in their lives and who they choose, backfires on them. Steve starts to get really upset because he thinks he's quite handsome and captivating but the clone, who had no personality, is unmoved. Then with Tim, the virgin clone starts to chug on to him saying, 'I'm going to kill you if anyone comes between us.'"

Two other guests, Sara and Mary, represent the distaff side of the experimental equation. Mary is the moralizing Christian

The entire Pleasure World as a re-episode right-winger, but Alexandra Harlan later crosses sex with Sara



body looks to you to keep the heart and the sights going straight ahead. It's your crush and burn if you're not on it. I knew that I had to break it down into bite size chunks, and I had to be enthusiastic and forgiving and love everybody. So when you come on and you're up and you're like, 'Yo, that was great! Let's move on,' people

really enjoy that."

While prepping *THE SEX FILES*, Seritzky mentioned his affection for *WESTWORLD*. "I went 'bing!'" recounts McIntyre. "I thought, 'Oh, that would be so much fun to do. Time for Pleasure World!' The resultant script posited one renegade scientist, Don Ross, as the creator of

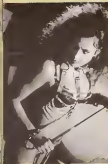
Pleasure World pushtrucks: A couple of clones—"the virgin bride" (Leanne Oliver) and "the mute girl" (Jack Brownell)—get the drop on a feisty sex robot.



who can't come to terms with her sexuality. While Sara picks a muscular but sensitive guy, Mary selects the "ultimate lover-type." When Mary's clone demonstrates extremely aggressive lovemaking tactics, she detests the park as decadent and insists on "going public" with her complaints. Ross, of course, doesn't need the grief. Spirited to a virtual reality chamber, the brainwashed Mary flips-out, professing she's a bad girl who wishes for a sexual alliance with Satan—she's whisked to Ross' lab, where her wish is granted.

Casting for *Pleasure World* introduced new players to the Burtsey ensemble. "We had a lot of new faces," McIntyre concurs. "We were trying to bring in some fresh blood. Portia Scott, our casting director, did a great job. She had to find people who could act and were beautiful and ready to work." Among the newcomers was Leslie Harter, who replaced Sita Thompson as Sara due to an "internal dispute" (page 20). Harter also appears in two other SEX FILES installments, *Restless Souls* and *Double Identity*. "She's fantastic," raves McIntyre. "Leslie has a natural presence, the camera loves her."

Leslie Oliver, cast in *Windows of the Heart*, admits, "I enjoy a love scene that is very sexy and very funny!"



#### BRENDA MCINTYRE, DIRECTOR

**"I think the idea in the erotic sequences, and the difference I consciously bring to it, is the equality of the pleasure: the equality of a man's pleasure & a woman's pleasure. Equal control."**



"A horror story": A vampire literally gets started while standing a rivet in the third part of McIntyre's PASSION & ROMANCE episode, *Windows of the Heart*

Jenna Beinar, who transforms from coquette to sexbomb in *Portrait of the Soul* (page 15), played dual roles ("Babe in Distress/Clone Hostess") in *Pleasure World*. "She was great," says McIntyre. "We had cast somebody to play both roles but they fell out. Jenna was in the office, looking at one of the other projects, and we started talking. I asked Portia to approach her about playing these little parts. Jenna did me a great favor, because she's a great actress. I look forward to her finding material that she can really expound upon."

Alexandra Harlan, cast as the Bible-thumping Mary, is hardly Marian the Lecherian. "That's because we cast Mary against the type," McIntyre noted. "Instead of this prudish person with uptight glasses and uptight hair, I cast Alexandra—a blonde bombshell—as this uppity, Christian judgmental girl. This was her first role and her first erotic sequence, too. She was amazing. Her scene in the lab is one of my favorites."

McIntyre applies her personal imprimatur to scenes requiring an erotic content. As an apprentice director, she initially practiced it in *Windows of the Heart*. "Before shooting it, I called everybody from the script, who had stage time, and we rehearsed the thing. After that, I had the people that had love scenes sit down and just get used to each other—just talk, and just get used to hugging and being close to each other. With some actors, I brought in some music to have them loosen up and dance. We all sort of danced, and we got comfortable with the idea that we're all going to be exposed. When we got on the set, some of my actors did clam up, even after getting to know each other."

"Even though you close the set down, there are still six or seven people there. We sat down and thought about three erotic positions that would be fluid, and would be a nice transition to flow in between. Sometimes, they went into it with their clothes on. Sometimes, we

spent some time seeing their clothes being taken off. It depended on a lot of things. It depended on the clock. It depended on whether they had the kind of shoes and clothes that wouldn't be awkward to get off. Sita Thompson [page 20] and Gregory Holderbach were the first two I had to direct in an erotic scene. Sita, being the professional that she is, was great. They were really great and comfortable with each other, and exuded an affection for each other which was nice."

"I think the idea in the erotic sequences, and the difference that I consciously bring to it, is the equality of the pleasure. The equality of a man's pleasure and a woman's pleasure: both should seemingly be getting the same from the act. I think that has to do, particularly, with the different erotic positions that are chosen. It has to do with the fluidity, it has to do with how much kissing there is. We tried to find time to just shoot their faces and their kissing, and lightly touching each other, to bring out the emotion and not just the physical. I think there is a different sensibility to shooting erotic situations, and part of that has to be showing an equal amount of pleasure, an equal amount of control and an equal amount of giving and taking between men and women."

*Pleasure World's* production schedule was equally challenging. Various motifs are introduced throughout the film and the director—adhering to a limited shooting schedule and up to fifty setups a day—had to maintain continuity for scenes not shot in sequence. Clocks were attached to the clones, and posted on a profusion of locations throughout the park, to literally tick down to the minute when the president is assassinated and anarchy (clones killing their mates) will begin. "I had to keep track of all the syringes and the watches," recounts McIntyre. "I made

continued on page 48

so they are slaves of the Satan-toadying general. When I created the story in my mind, I wanted to go back to **THE HAUNTING**. I wanted to do a film without **POLTERGEIST**'s graphic effects—just with sound and shadows and things like that." Kanefsky specifically wrote the screenplay to circumvent special effects-laden set pieces. In one scene, a painting falls off the wall. When one of the investigators picks it up, he too-confidently brays, "You're not going to break up my team" and fastens the painting back on the wall. Suddenly, the general leaps out of the painting, grabs the psychic and pulls him into the picture. "When I wrote it, I explained how to do it," says Kanefsky. "You show it from the front. You show the wall and everything and when he puts it up on the wall, you cut to a side angle. As he replaces it, there's a hole in the wall and the actor stands behind it and leaps out of the wall. The thing happens so fast, it gives the illusion that he's coming straight out of the picture. A big surprise and you don't spend big money to do it." □

**Restless Souls** (RILEY) "erotic horror tale." **R: Athena Night** as a "vibrant wife." **R: Athena Night** bonds with her soulmate, Satoru (Patrick Williams).



SEX-FILES

# DELPHINE PACIFIC

A VETERAN OF SEXY S-F CON-  
FECTIONS, HER CLOSE EN-  
COUNTERS ARE SHOT IN 3-D.

BY DAN SCAPPEROTT

PHOTOGRAPHY BY JAN DEEN







The delectable Dolphin Pacific, well-known, poses for *SP* photographer Jen Dean (styling/makeup by Nicole Pincus). "I would really like to produce and edit these are my goals."



Pacific poses for Jan  
Dean in the slather-  
bug's shorts. "I've  
been cast in **MAVIN  
COUNTY**, a weekly  
series on Oase TV.  
It's about a prechie,  
kaskatalking, helle-  
tic feeding and en-  
vironmental issues."

Sci-fi addicts may get their wish: a sexy, '90s icon indelibly linked to the genre. Fans who are past the age of puberty may prefer a Delphine Pacific franchise: trading cards, action figures, the whole ball of wax. An apprentice of "alien" vignettes, Pacific could effortlessly exile memories of the sci-fi patriarchy—Darth Vader, Batman, etc.—into K-Mart's discount line.

A hybrid of Japanese and Italian-American heritage, Pacific recalls Sundays at her grandparents' house, scoffing down meatballs and spaghetti. Graduating from high school, the Indiana native pursued an acting career in Los Angeles. Enrolling in a drama class, Pacific was soon allied with Alain Sirtisky's unofficial ensemble. Debuting in the producer's KIMMANUELLE cable series, she was cast in the *World of Love* episode ("I played a sexy maid who seduces an alien"). She was quickly cast in JUSTINE, Sirtisky's subsequent series, which offered Doreen Boone (7/4) in the title role, a schoolgirl who finds herself in more perils than Pauline. One episode, *In the Heat of Passion*, focused on her professor's archenemy, Max Himmel, who's very intent on seducing Justine into slavery. Pacific played diabolical Ming San, who lures the virginal damsel to a Chinese gift shop. "When Justine enters the shop," recounted Pacific, "I threw a switch and all the signs flipped over and the windows were covered, so you'd never know a store was there. I had a really beautiful Chinese silk dress on. Me and my evil German master kidnap Justine because he wants to get revenge on her friend, Professor Robeson. I have a change of heart and let her go."

Demonstrating how Justine should deport herself as a slave, Himmel orders a topless Ming San to perform a sensuous dance. "That's

#### DELPHINE PACIFIC

**"Because a more sexually-oriented version is tailored for the European market, they focus on those scenes rather than the good writing and performances that really challenge an actor."**



Pacific in *Alien Erotica*, an installment of THE SEX FILES. As naughty Doctor China (5), she's aroused by an ultramassive foreign (3) and seduces Lt. Allen (Robert Remover) in the spaceship cockpit (6). "We tried different postures."



when he makes me do this little scarf dance which was shot in 3-D," said Pacific. "Filming the 3-D scenes is not different, except they have a different camera and the camera has to be moving—they go around and around and around. I got a couple of good tape scenes out of that project for my resume."

"When I was playing Ming San, the guy with me kept saying my name wrong. He referred to my character as Ming Song, Ming Same, Ming Sun. It got to the point where when he said my name, I kept cracking up and couldn't stop."

Pacific portrayed another femme fatale, Madame Han, in the series' *Erotic Liaisons* episode. Justine, vacationing in Italy, is embroiled in an "Isa necklace" mystery that may unlock the secret to a gold treasure. "Madame Han was this very wealthy Chinese lady," noted Pacific. "I steal the necklace from Justine and when she tries to get it back, I capture her. While Justine is tied nude on a bed, I get this whip and I'm ready to whip her when someone comes to the rescue."

Preferring a low-key lifestyle, Pacific is content to



do her shopping at the local health food store. "I'm pretty basic," she shrugged. "I like to see good films and I do a lot of reading, all the time, on health foods. I have a big interest in that." Fortunately, Pacific's latest role blends nicely with her avocation. She's just been cast in MARIN COUNTY, a weekly cable series on Ques TV. "It's a New Age holistic con-



Pacific, as General Tank (L), meets the invisible Man (not pictured) in *How Sweet It Is*, a BUTTERSCOTCH episode. The series is adapted from Milo Manara's comic strip (R). R: Pacific, nurses (Kyla Hamilton, Haley Parker) and shrink (Duane Kasey) interrogate a captive Ken Bowman in the helibunk, "spending good" hole-out.

cept in TV," explained Pacific. "It's about the lives of people in Marin County. A guy comes to the county and decides to get involved in people's lives by posing as a psychic. He then uses the information he gets against them. It's got all the backstabbing and stuff that goes on in those kinds of stories, but it has a message of environmental issues and holistic healing."

The messages aren't in-your-face; in fact, Pacific insists they'll be subtly delivered. "If I go into a restaurant where someone would usually be eating steak and potatoes, I'll be eating a tofu burger. I'm not a freak on it, but I'm very much into health foods. I'm into nutri-

tion and health and exercising. I exercise every day, privately. I have a private instructor and I work out to videos."

A few years ago, director Rolfe Kanesky hired the actress for *THE CLICK*, a Stritzky TV series—about an aphrodisiacal transmitter—that was adapted from Milo Manara's comic strip. Pacific was cast in the show's extremely unsuitable *Belle of Thaddeus* episode as Pennyworth, a "Miss Moneypenny" caricature who abets Rod Steele, Agent 0014. Sauntering into an airport waiting room, Pennyworth—whose orgasmic luster is augmented when she's impacted by the "clicker" beam—sexually assaults a bar-

tender. Though scripted to indulge in a wild mule on top of the bar, Pacific wasn't given the chance to ad-lib: the production couldn't afford her the liberty of sweeping breakable glasses off the bar's surface! Pacific contrived to somehow—"in the throes of passion"—gingerly move the breakables before getting down to business.

Kanesky later tapped Pacific for an *Alfred Etonia* installment of Stritzky's *THE SEX FILES* series. The actress played Dr. Claire Danning, a research scientist on a space mission, who has a really close encounter with an alien life form. "Rolfe called me and wanted me to play this role," she said. "I'm the first one that gets hit by

this thing that has attached itself to the spaceship. When it attaches itself to you, it turns you into someone with a more sexual response. I've got my hair pulled back with glasses, and my white scientist outfit on. I'm curious and excited about this thing. I'm not sure what it is."

"It kind of gets all over me. We ended up using great big containers of colored hair gel for the alien. At first, they were thinking of using food coloring but the problem with that was it would stain your skin and everything else. Since we were experimenting on the effect, I had to have more than one take. It wasn't working because my skin and everything would be stained. You have



**DELPHINE PACIFIC**

**"You learn how to handle pressure on set. The downside of [low budget productions] is you don't have an outrageous number of takes to focus on getting the perfect performance."**

to wash it all off and come back for another take. Because it sets up the alien takeover of the characters, they wanted to spend a lot of time on that scene so we did it many times. I'm supposed to split into two people, and they weren't really sure how they were going to do that. They tried to use a body double but that didn't work too well, and that's when they tried to use the mirror. They experimented with mirrors and trying to shoot the camera up in the air.

"Anyway, I split into two and become the new me, who is very sexually driven. I go into the main part of the spaceship and I seduce Robert Donovon, who plays the ship's commander. It's funny because they had us crawling around on the captain's chair on the bridge. Rolfe wanted us to try something different for that sex scene. We were trying different positions and at one point, it was like an air-

plane effect. Rolfe said he'd never seen that position before. This was really funny because we weren't sure what we wanted to do."

Pacific was also featured in another segment of the series, Todd Felderstein's *Double Identity*. "I'm Sara, the best friend of this woman who's married to a guy involved in politics. My character is kind of naive and innocent, unlike her friend. She does something weird on the side which I don't know about. I'm having trouble in my relationship and I confide in her, and she sets something up where I have a brief affair with somebody. But I decide to go back to my husband."

Breaching the subject of artist Milo Manara's sex/sci-fi confections, I flashback to Pacific's role in *THE CLICK*. The actress reminds me she was cast in *BUTTERSCOTCH*, another Siritsky series based on Manara's illustrated work. An episodic chronicle of invisible man Norman Parent, the saga culminated with *How Sweet It Is*—the seventh chapter—which opens with Parent's lovers conveying within a high security facility. Pacific, as General Marcia Tonk, officiates an inquisition to determine the secret of invisibility: each of the abducted women are ruthlessly interrogated. The whole thing fades out when a genie liberates the imprisoned girls and turns Tonk into a turtle. Not exactly the *SEINFELD* finale but—

"I finally capture the invisible man," grinned Pacific. "I'm going to take him away and dissect him and do research on him. There is one scene where the in-



Pacific, cast as Miss Pennington, is stimulated by an aphrodisiac ray in Rolfe of Thunders, an episode of *THE CLICK* (5). Alerting Rod Steele, Agent 0014 (Bob Donovan), Pacific's turn-on scene in a bar (6) was constrained by the budget!

**THE SEX FILES:** An alien clones herself into Pacific's likeness. "I split into two and become the 'new me' who is very sexually driven. They tried to use a body double but it didn't work too well. They tried using mirrors."



visible man comes in and rips off my shirt, and I have on a camouflage bustier and a G-string that says 'Officer Naughty.' He flips me around on the desk and they have invisible strings that make it look like he's taking my underwear off. They used a clear plastic string attached to a stick, and they tied one to each side of my G-string. Someone manipulating the strings and slid the underwear off me. I'm bent over the desk and you see the G-string being pulled down past my butt toward my thighs. Then the invisible man takes my riding crop, which is also on strings, and you see me being whipped on my butt. When he whips me, I was supposed to move my butt real slowly because they later had to speed up the action to make it look like I'm swiftly and consistently spanked. I wasn't really struck at all."

Pacific has gauged Sirisky's marginally budgeted 3-D productions as basic training: "It's been a great working experience and they're professional, too, even though they have to get things done very fast. There's always pressure on the sets in one manner or

#### DELPHINE PACIFIC

**"I'm invaded by a thing that's attached to our spaceship, and it gets all over me. It can turn humans into sex addicts. We ended up used big containers of colored hair gel for the alien."**



As Ming Mei (5) in *JUSTICE*'s in the Heat of Passion episode, embodying kink/cunning, Pacific's femme fatale steers virtuous schoolgirl Denise Boone (2).



than on the really good writing and really good performances that challenge an actress' mettle. They focus on... 'something else.'"

No longer miffed with traditional head shots, casting directors have acclimated to '90s technology: auditioning actors are required to submit video tape of a past performance. "I'm developing my own stuff and collaborating with some people," enthused Pacific. "I had parts on *THE BOLD AND THE BEAUTIFUL* and *MATLOCK*. They were tiny little parts, so you can't use those. They don't move you anywhere. You have to get film on yourself. You have to get leading roles, or good supporting roles, where you can show a character of some sort. You can't do little parts all the time and, unless you have a powerful agent who can get things like that, then you have to start creating your own stuff. Then you can get some good stuff and then go to a bigger agent. I have an agent who wants to send me out commercially, but I'm not interested in doing commercials."

While honing her craft, the youthful thespian isn't stressing over finding her next meal. And, between jobs, it's likely Delphine Pacific won't be flipping burgers at her local McDonald's: "I used to have all kinds of jobs. I used to wait on tables and I had an office job. But I've made some investments that are working for me, so I don't have to work another job. I would like to produce and I want to act. Those are my goals. None of this is glamorous. I can see where the glamour comes in, but it's usually reserved for people who have already made it. Maybe I'll have it later on. When you're working on something, it's a lot of hard work. But it can be fun, too. When you're creating something, and it comes out right, that's where the fun really comes in." □

another, but there are ways to work that to your advantage. You learn how to do that.

"The downside is you don't have enough time to do an outrageous number of takes and focus on a perfect performance. Because a more sexually-oriented version is tailored for the European market, they focus on those scenes rather



Her poses for *Don Juan* notwithstanding, Pacific insists, "This industry is not glamorous. I can see where the glamour comes in, but it's usually reserved for people who have made it." Often cast in sci-fi burlesque, based upon Mike Menzies's art, she's a SEX FILMS siren.

# JACQUELINE LOVELL THE KILLER EYE

STILL IN HER EARLY 20S, THE FULL MOON DIVA IS RETIRING AS THE SCI-FI CINEMA'S #1 CLOTHES DISPENSER: MEET HER ALTER EGO.

BY CRAIG REID

I can only assume that the Ivy League-type doesn't appeal to her. The last time I rendezvoused with Jacqueline Lovell, she had been fondled by a mutant Humpty Dumpty (HEAD OF THE FAMILY), made love to a bosomy hybrid from outer space (FEMAL-LEN) and fraternized with a bloodthirsty breed of homunculus (HIDEOUS).



Reunited with Lovell a year later, my attention was drawn to her latest screen savior, this time an impassioned, inflated visual organ billed as THE KILLER EYE. "The film is an excursion into perversion," explains director Richard Chasen. "It's about voyeurism and crossing the sexual boundaries I had heard so many things about Jacky, and I've seen her work and I really wanted to give her so much better material than she had ever worked with. I wanted to give her a strong drama-fun role to play with."

Lovell summarizes the Full Moon production as "about a brilliant medical student [Jonathan Norman], who comes up with a portal apparatus that can look into this eighth dimension. He also wants to make a formula that can help this guy get his eye back. But he fucks up, kills the guy and this eyeball comes flying out of the dead guy's head. It blows up into this huge, beachball-size eye and then it tries to procreate with these females, and it has powers to get people down. Yet, because it still has the







**Q: "It's THE KILLER EYE and me. Next summer, we're doing *Death of a Salesman* off-Broadway." Is it a good for the film's poster—to pitch the concept at Cannes—a month and a half before we actually shoot the movie.?"**  
**A: "I'm the Golden Girl for Ted Demme's *James Bond* film."**



confines of an eyeball, we can control it by shining bright lights at it which makes it spaz out."

According to Chasen, the bisexual disembodied eyeball becomes parasitically attached—via a tentacled appendage—to every man and woman in the cast (reminds me of the satirical sprout in JACOBS LADDER that assaulted a woman during a dance party). Apparently, if this "peeping tom" deoecates as a result of overexposure to light or a lack of access to Vaseline, it can pop into the eye socket of a living human, take over the body and recharge itself on its host's brain matter.

"At the end of the film," grins Lovell, "you don't know if it gets this girl or I get pregnant, because we both feel something weird in our stomach. You see—no pun intended—I had a hilarious love scene with this giant eye."

Come again?

"Well, that's what happens," Lovell insists. "By the time of the love scene, the eye is huge—it's bigger than me!—and has this gross stuff hanging off from its back and trailing down all over. Well, it's that part of it which whips up under the

4: "Me, again modeling for Susan Rendell. I'm very overexposed. My favorite glam shot? Marilyn Monroe." B: "Me, on the right, from Full Moon's HIDE-OUTS. I picked a fight with a puppet. Not good. It left me with a bad back."



bed sheet and starts playing around with my boobs and stuff and, supposedly, it thinks that it can impregnate us with the end of this testate thing. But nobody really knows where the sperm comes from."

As the wife of the scientist, Lovell's character—a la Hillary—stands by her man because she's quite confident he'll hit the jackpot; nevertheless, her patience is eroding. "I'm basically getting horny," she laughs, "because he pays more attention to his eighth dimension crap and eyeballs. So I'm always going out of the building to try find people to have sex with me, but no one can really satisfy me and that gets me mad..."

"There are two bachelors that live in the same building and I'm always doing them a favor to have sex with me, but I don't know...I think they are supposed to be gay, they sleep together in the same bed. They don't like me, and think I'm a pain in the ass, because I'm always asking them for sex. So this eyeball comes over one night, after we've passed out from drugs, and it starts playing with me. One of the guys screams and scares it away, and I thought it was one of them on me. But I find out it's this eyeball. I get really pissed-off and decide to hunt down the damn eye."

So what attracted Lovell to this "monster mash" homage, a sort of randier spin on 1950s CRAWLING EYE? "(Producer) Charlie Band called, saying there was this little part for me in this movie. I read the script, and my character had a million love scenes. So I said, 'No.' Rich Chasen rewrote the script and took out all the love scenes. Now all I have is this semi-love scene with those guys, and I'm topless when the eye plays with me. I guess it has a love scene with one of the other girls in the show."

"Plus, it just sounded like a funny little B-film and no one makes these anymore—

#### JACQUELINE LOVELL

**"I don't have a problem taking my clothes off; but I'm not going to do it every five minutes, especially not for cheap, non-union films. You got to speak up for yourself."**



"We on LOLITA 2000. Stuck with branches, I shot my scenes in 1 day. As a result of Surrender Cinema's innovative technology, no looping was necessary."

Full Moon is one of the last units that make these silly movies. I want to make these kinds of silly movies before I become a big star...because if I become a big star, they won't be able to afford to me in those kind of movies."

And that assertion is not at all capricious: Jacqueline Lovell is a helluva good ac-

trix. Even when cast in something like EXOTIC HOUSE OF WAX, she's not content to jiggle and pickup the paycheck; she treats the whole thing like SOPHIE'S CHOICE and renders a caricature into a character. So I ask, Jackie, do you consider a flick about a titanox, horny eyeball to be a setback?

Lovell caps her right hand under her chin. "I know the last time we spoke I told you that I wanted to get away from doing nudity," she says. "But I only had one topless scene in this whole movie. It turned into a leading role and no love scenes per se. I like Full Moon's movies because I can sell them on my website, but my other stuff I could never get the rights to. I won't use THE KILLER EYE in my demo reel because there is, obviously, no serious acting. It's just a fun little movie that we shot in four days."

*Four days?*

"Sure, there were only four days of principal photography," Chasen quickly counters, noting the film's budget was around \$400,000. "We did 30 setups in 12 hours and, on the last day of shooting, did 31 pages of script. But we are talking lots of special effects, tons of eyeball effects, tons of CGI, special makeup effects and complicated stuff. It was done in this one huge warehouse that was squared off into four different places, where everything was shot. We worked fast and efficiently."

Lovell is no stranger to expeditious shoots, with her past links to Surrender Cinema, a company that cranks-out softcore flicks camouflaged as sci-fi (there's only a superficial pretense of the genre, with a "futuristic" costume or prop). The resulting confections include LOLITA 2000, VIRTUAL ENCOUNTERS as well as the aforementioned EXOTIC/WAX and FEMALIN. Although Lovell admits that her association with the company acclimated her to the constraints of low-budgets, she has vowed never to work for them again.

"In Surrender Cinema's website, they make the claim that they started my film career!" says the actress. "I don't think that's true, but they'll recast more actresses from that claim. Doing Surrender's

films were like just doing a million love scenes with some slight story written around them. **THE KILLER EYE** is a story with only two love scenes, it was easy to do. But I learned that you have to speak up for yourself if you don't feel comfortable, and it can be changed. I mean, look, they rewrote the **KILLER EYE** script five times because I wasn't happy. Too many actresses don't speak up at the right moment in their careers. I don't have a problem taking my clothes off, it's just that I am not going to do it every five minutes in a movie—especially not for cheap or non-union films."

Disrobing has been obligatory in pretty much all of Lovell's past film roles. Whatever dissuaded her to reject films that stress t&a? "I just grew up," she shrugs. "I've been doing this so long, and I went into this whole business because I wanted to have a job that was fun. I enjoyed waking up and going to work and doing this."

#### JACQUELINE LOVELL

**"Nobody is really getting off during love scenes, it's just imitating life. I mean, I have crazy sex in real life; all I do is memorize these experiences and mimic them on film. And it looks good..."**



"On God, me an xci-0 babe LOVELL 2009 Enough already!" 1. "Me in **BLACK SEA 213**, the best movie I ever made. It was thousands of miles from my reality and I experienced freedom. In the Ukraine, Russians fuck a lot."

Then, one day, it just wasn't fun anymore to get up and do weird love scenes with people I don't know. It started making me feel like I didn't want to go to work. Then I started asking myself, "Why am I still doing this? If it's not fun anymore, that will show in my performance."

Two years ago, Lovell personified the '60s. But the glitter and libertine lifestyle faded. Reality sunk in. Lovell, in her early 30s, thought about the fastest 10 years from now: To pass the "who will survive?" criterion in Hollywood, you gotta be more than decorative, more than a party animal.

Just ask the starlets who work, "between movies," at L.A.'s Body Shop. I offer my congratulations on Lovell's assertiveness. "Thanks," she smiles. "I wasn't happy about having crap out there. I mean, I've done enough and I'm tired of it now. I told them I wouldn't

do nudity for **THE KILLER EYE** and they heeded my words. They had already shot me for the box cover several weeks before, saying I was their star, although I hadn't agreed to even do the movie. I think that was another reason why they had to adhere to my conditions; it would've looked bad if I'm the lead and I'm not in the film [laughs]. But they were cool."

**Do you trust people? People in Hollywood?**

"Ummm," Lovell sighs. "...I think you need to be leery about everyone you meet, because a lot of people lie. And, here in Hollywood, everybody lies, you know? That's a big issue, which is why I ask lots of questions and make sure I know what's going on. If they lied to me, I'll leave and they can't say anything because they know they lied."

I mention the Francis Lee lawsuit: a producer claimed a verbal contract between himself and the starlet obligated Lee to act as his film's clothes dispenser. Lee hired an attorney. "That's weird," Lovell waxes. "How does anyone know if you have a binding contract or not? So what if people are lying? It doesn't apply to nudity, or at least to love scenes. If you agree to do a love scene and change your mind, they can't force you to do it nor can they sue you. It's ultimately your decision right up to the end. I worked on a Zalman King movie where he hired a lead actress and, two weeks into shooting, she decided not to do nudity. There was nothing he could do about it, even though she had signed contracts. So we worked around it and put nudity in elsewhere. But obviously, if you do things like that, people won't hire you again."

But Lovell had no qualms about her casting in **RADIO SILENCE**, a movie helmed by King, producer of **RED SHOE DIARIES**. "It was my first time to actually work with Zalman," explains the actress. "I was





"Me & Vanessa Taylor (7.8) She's a nice girl and easy—that's what I like about her. We're really pals, which made our love scenes in *FEMALEN* a bit less stressful."

scared to death because everyone told me he was a crazy man, and that he gets psycho with the actresses. But he was nice to me. I think it was because I knew what I was doing. Many actresses don't know their lines and that makes him mad, because they are wasting his money. It was fun

but it was hard."

She pauses, clears her throat, appears to almost have second thoughts about disclosing her next vignette and then breaks her silence: "Yeah, it was hard. It was three days after I came back from the Russian location, and Zelman said, 'Come do this movie.' I had just broken up with my boyfriend

and, at the time, I couldn't find a place to move into. We had just had this huge fight. It was very stressful and on top of it I had to go do this movie. And he was threatening to kill any guy who talks to me, or kill anybody who helped me move out of the apartment. So I had to do it myself.

"But it kind of related to

my movie character, a lawyer intern who really didn't have much of a life and she was searching for something. She would go to nightclubs and dress up in disguise so she could feel anonymous. She was alone in the world...and that's how I felt because I was leaving this relationship of three and a half years and I was

going to be alone and I didn't have any friends and my ex-boyfriend was scaring away everyone else."

Which of your on-screen liaisons wasn't so easy to perform? Which was your worst nightmare?

"One time I did this love scene with a 60-year-old man," she groans. "That was gross because he reminded me of my grandfather, and it was just gross to have to be with someone old like that and you have to be in this sexual situation. It was just wrong and it just dragged on all day, and I was thinking, 'Why am I doing this?' From then on, I wanted to have approval of people that I was going to do a love scene with. I guess it was kind of sad, too."

Though breath mints may break the ice for a torrid scene between relative strangers, cologne is prohibited. "Oh, yeah," says Lovell, breaking into a giggle. "There was this one guy complaining because one girl—a complete idiot!—sprayed this perfume in her crotch. When he had to simulate going down on her, the perfume burned his eyes and they were watering and he couldn't see what he was doing. It was a big fucking mess. I mean, you are already going to be hot and sweaty because of the lights. The last thing you need is perfume."

"But you know, I don't think it's a good idea to get to know the person too well that you are going to make love to. One time, I got to know this guy so well that he became like a brother to me. When we had to do a love scene, it was just a little weird because—all of a sudden—I had this sisterly feeling towards him. We had spent two months on the project getting to know each other, then had to make love and we didn't think of ourselves in that light. But you have to be professional and remind yourself that you are just acting, and go into a different mind frame. During these love scenes, no-

#### JACQUELINE LOVELL

**"I've turned down a lot of projects: Playboy videos, a sexy cable series, *Mystique* movies. Been there, done that. I'm waiting for roles like *A LIFE LESS ORDINARY* and *STRANGE DAYS*."**



"God, it's me in *LOUISA* 2000 again! Get over it. I worked with my best friend, Seale, in the film—What do you mean that's a lame story? Even for a caption?"

body is really getting off, it's just imitating life. I mean, I have crazy sex in real life so all I do is memorize those experiences and mimic the whole thing on film. And it looks good."

After simulating a sexual faster for so many weeks on film, is it difficult to be authentically intimate with a boyfriend? "A fair question,"

Lovell shrugs. "But no, it's not difficult. It's just that you know you could fake it if you wanted to, but it's your real life, so why should you fake it? So I don't fake. On film, I'm conscious of the camera and it's all choreographed before we shoot it. They tell us where the camera will be and, during the whole scene, they are

yelling out directions that you follow and it's complicated. If I ever feel that in my real life I have to fake it, then I just won't get intimate."

One of the drawbacks of her association with softcore commerce is a risk that an "unenlightened" public may generically brand Lovell as a porn player. Not good for an aspiring movie star. "Many people aren't aware of this genre and that we are not having sex. That's why there are no close-ups. If there were, you could see we aren't doing anything. My new boyfriend wasn't aware of the genre so it was hard for him to see me in this, because we are close and personal and it's something that affects his life. So it's hard for him, and he gets through it and it's my past—everyone has a past—and he knows I'm trying to get out of it, and that I'm not doing much like that anymore. He respects what I'm trying to do, and understands where I have come from."

Lovell and her betrothed, in fact, recently collaborated on a chrome that recounts their four-day visit to a nudist colony ("It was located east of New York City"). Illustrations include 70 color photos and artist's renderings of the couple communicating with nature. Lovell only recalls the environment as "cold" though the likely title of the book will be *Four Heavenly Days*.

Though not a star, Lovell's celebrity is global. She's often affiliated with Full Moon as the company's #1 video draw, but the actress is hardly nonplussed by her relative anonymity in her own backyard: "I've been dealing with my fan mail so long, and I have this Internet site and have gone to shows and events. I think it's odd though that no one recognizes me in L.A. But then again, everyone is fucking busy with their own projects and no one has time to watch everyone else's work [laughs]. Nobody has time for shit out

here, so that's good for me to get into A-movies because nobody has seen my 'unrated' films.

"No one has also ever recognized me under my other name, Sarah St. James. When I started seriously act, I changed my name to my real name—Jacqueline Lovell—because I was tired of having a fake name and wanted to do something significant as Jacky, not Sarah. I think nobody recognizes me because, in real life, I don't do the makeup or hair-do and I dress really casually and don't try to look like some movie star."

Her heeper sounds-off. Lovell calls her agent and assures him that she made an appointment with a hair-dresser for "a very closely cropped coiffure."

Hanging-up, she twists a lock of hair around a finger and says, "I've turned down lots of projects: Playboy videos, a sexy cable series, Mystique movies. Been there, done that. You know what I'd like? Cameron Diaz's role in *A LIFE LESS ORDINARY*. Juliette Lewis' role in *STRANGE DAYS*. I'll wait."

I bid adieu to Jacqueline Lovell, hoping at least a little of her will survive tomorrow's incarnation. □

At "Thinking another piece for Some Rendell & Me & Tricia Yen in *VIRTUAL ENCOUNTERS* (96), my first Sundance Cinema movie. I did a very secondary part but I was so brilliant they elevated me to starring rates."



**EROTIC  
AUTEUR  
HARRY  
NOVAK**





## THE SOVEREIGN OF SOFTWARE MATCHED SEX WITH SCI-FI.

By DAN SCAPPEROTT

As short decisions took a less common turn in the early 1960s, censorship— which had intimidated and constricted the film trade for decades—were sliding into obsolescence. The moral watchdogs were losing their federal license while the public was offered their own option to monitor the movies. And new liberty offered the male public an opportunity to see a formerly taboo phenomenon, the great fights— the cinematic battles. A new breed of cinematic, heavily cranked-out male action with film, introduced as male action, film is a pulsing gender influence in new action. Mark Haggard, Ross Brown,

Peeling for THE  
ODDSON (71), Luis  
Machado offers a  
grit for scratcher  
strikes. Producer  
Harry Mark  
tailored his  
commerce to the  
film trade, but  
distributed his film  
apart, one year  
before THE GOD-  
FATHER debuted.  
Supporting cast  
included Uchi Ogden,  
son of Russ Meyer's  
assembled players,  
and Harlan Ellison.



...He's a UFO Romeo...!

WARM-  
BAM-  
THANK  
YOU,  
SPACEMAN

Medallion  
Reproduction

IN COLOR

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7 "SPACEMAN cost us quite a bit," says producer

Harry Novak. "It needed special lighting." Gyroscopic Theme, the film's title, was later used as title in a  
foul series of roughies that turned Noel Streatfeild into Grand Guignol galaxy 8: First food in PLEASE DON'T EAT MY MOTHER.

David F. Friedman, William Roteler and producer Harry Novak.

Sampling the film industry in 1944, Novak was hired by Howard Hughes' RKO Pictures in Chicago. His initial tenure was cut short when World War II was declared. Novak joined the Army, but the Los Angeles branch of the studio was quick to take him back

when he returned from the service. Hughes sold the studio to General Teleradio Inc. in 1955, nevertheless, Novak stayed put. "I was on their payroll for many months after they closed up," recalls Novak. "I liquidated furniture, automobiles and contracts that were left on pictures that went to Warner Bros. and Universal. I started off

at RKO in the poster room, then I went to the shipping room, then I did inspection of film and then I started doing bookings and sales. Then I was head of booking. Then I started also doing publicity. I probably was the only booker, salesman, publicist person they had until they folded." A major source of studio revenue was the distribution of Walt Disney's output. "After we closed the office," says Novak, "National Film Service in New York had asked me to come in because we were doing all the shipping and services for Disney, and RKO had all the release cartoon product. I was selling all the release cartoons for a couple of years. Disney wanted me to be a number on their payroll at Buena Vista, the distribution arm Disney created to handle their own product. But I wouldn't do it because I was making too much money with release product."

When the contract expired, Novak decided to go into production himself. Along with partners Pete Perry and Max Gardner, Novak launched a debut film with a quirky mix of burlesque comedy, monsters and strippers. "That was KISS ME QUICK!" [1964], the first one that I produced," grins Novak. "Pete had a good imagination and Max, who owned a lot of theatres, was a very funny guy who spoke in many dialects. It had the Frankenstein monster, the Wolfman, Dracula, spaceman and all those pretty girls from the studio clubs. A lot of them were actresses who would work under assumed names and moonlight—they were starlets who would put on a wig. It's a monster idea comedy. People could laugh at it. It was



**"THE TOY BOX was an expensive production—we had 15 to 18 people in the orgy scene. We shot in an old castle owned by filmmaker Ted V. Mikels."**

an entertaining piece. We weren't looking to make anything hard. It became a very big success." *KISS ME QUICK!* is a low budget affair. Dollars required for opening titles were spared with a vocal recital of the credits: Plot: Sterilox, an emissary from the unisex planet Buttless, is dispatched to Earth in search of gorgeous, submissive babes. The alien links-up with Breedlove, a mad doctor who abducts hosomy bombshells for his experiments. The giggly captives, who are apparently mute, spend most of their screen time either skinny-dipping or whipping into topleas dance routines. The doc, in a Lugosi accent that would be boozed-out of most community dinner theatres, professes to "find a formula that will transform an ordinary obnoxious woman into the perfect specimen. A female who is kind, considerate and capable. A gorgeous creature whose only love and concern is for her master. A woman who lives to take orders and do whatever a man tells her." (If this film were released today, NOW would chastise Novak with a public tarring and feathering—unless, of course, he lived in the White House.)

Fred Coe, as Sterilox, performs an inexplicable but effective impersonation of Stan Laurel. Released on the continents of *DR. STRANGELOVE OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB*, Novak's film shared only a cosmetic sim-

ilarity (Breedlove broached Peter Sellers' physical schtick) and some Cold War humor that was more vaudevillian than satirical ("You mean there are no women on your planet?" queries an incredulous Breedlove. "And we're trying to beat the Russians to outer space?"). Nevertheless, it was alternatively titled *DR. BREEDLOVE OR HOW I LEARNED TO STOP WORRYING AND LOVE*.

Novak & Co. invested some of the profits from *KISS ME QUICK!* into another t&e comedy, *THE WONDERFUL WORLD OF GIRLS* (1965). "We were pyramiding our money on to other productions," says Novak. "We established companies like Pure Gold, Valiant, Bozcoff International and Global Productions. We were producing with two different production crews."

Novak's *AGONY OF*

*LOVE* (1965), directed by William Rotsler, offered Pat Barrington as a suburban housewife who covertly indulges in her own sexual degradation. A softcore star, Barrington's track record included *ORGY OF THE DEAD* (7-1, written by an impoverished Ed Wood), *ON HER BED OF ROSES*, *MONDO TOPLESS*, *THE ACID EATERS*, etc. Novak, however, has no personal recollections of the starlet. Though Barrington was



Novak's *THE TOY BOX* (1967) is a surreal union of sex & horror: a breed of albino not human beings to experience human depravity. Director Floo V. Garcia, working as cinematographer, earned nominations for an Emmy and three ASC awards



**"KISS ME QUICK, a t&a monster comedy, was the first film I produced. It had Frankenstein, Dracula & those pretty girls from studio clubs."**

"sensational" by *Variety*, was later appraised by critic Joe Beh Briggs as "Best of the LSD crayon-on-the-lens flicks." It made lots of money. Novak promptly tapped into the counterculture with *MANTIS IN LACE*. "We shot that film during the psychedelic cycle," he says. "The youth market was ripe for anything psychedelic, which was then the in-thing. Pete did a lot of the writing and he wanted to have something for the youth. A prying mantis devours her mate, and we thought that was very sexy in its own way. For those who were intelligent enough to know what that meant, the title would get their interest. For those who didn't know, we had a second title: *L.I.L.A.*" Susan Stewart was cast as seductive strapper Lila who lures men to a vacant warehouse where, tripping on acid, she seduces them up. "Susan was rather top-heavy," recalls Novak. "She also played in

**KISS ME QUICK** ('68). **7.** Dr. Brecklow (Jackie De Wit) examines one of his "perfect specimens" (distortion: "A gorgeous creature whose only love & concern is for her master."). **8.** The doc prepares to examine another "guinea pig" (distortion: strapper, who's rancore struts into a close-up for "The End" closing credit).

cast in several of his movies, the producer maintained a discreet distance from his casts. "I never kept tabs on my stars in the pictures," explains Novak, "because I was only interested in the sales and the promotions. Pat was a big drawing card. My partner, Pete Perry, found her at the Classic Cat, a strip club on Sunset Boulevard. She was dancing and *AGONY OF LOVE* was her first film. She also did *GIRL WITH THE HUNGRY EYES* ['67]

with Cathy Crowfoot and was in *MANTIS IN LACE* ['68]. Pat retains her following to this day, but she's living in another area, another place with another look, another name and she doesn't want any recognition."

Rocked by its sexual revolution, the nation braced for another threat to the nuclear family. Deflating societal restraints, mind-bending drugs were gauged as chemical/sexual intoxicants. Roger Corman's *THE TRIP* (1967), described as





Please Don't, software superstar, turns her back on a controversial plot that promptly cuts her in **PLEASE DON'T EAT MY MOTHER**. "The film was **LITTLE SHOP OF HORRORS**," admits Novak. "But ours was the adult version. It still plays today!"

other pictures of ours like **BOOBY TRAP**."

Not unlike the aforementioned Roger Corman, Novak gave opportunities to fledgling filmmakers. **KISS ME QUICK**, **MANTIS IN LACE** and **WONDERFUL WORLD OF GIRLS** were shot by László Kovács, who graduated into one of the industry's most lauded cinematographers. "He did several of our pictures," says Novak. "He came to America with Peter Sorel in 1962. He didn't speak very much English and nobody wanted to give him a job. He couldn't get into the union, but we gave him a job. He never forgot us. Today he's one of the biggest paid cameramen around." Kovács' latter-day output includes **GHOSTBUSTERS**, **MARK**, **JACK FROST** and **MY BEST FRIEND'S WEDDING**.

Filling in an annual quota of product, Novak picked up low-budget, indepen-

dently produced films for his Boxoffice International distributorship. "Sometimes pictures are made, but not finished," explains the producer. "I pay off the costs and take over the negative. **BEAUTIFUL, BLOODY AND BARE** was one of those." The film, one of the lesser titles in Novak's canon, is a sub-amateur, shot-in-the-Big Apple sickie about a lunatic whose fetishistic psychosis is fueled by red hair; he somehow wind ups murdering models. The film's only glimmer of originality is the fade-in sequences; the titles are painted on signs, suburban stairs and, more appropriately, garbage cans. "Saying that film is bizarre," summarizes Novak, "is putting it lightly."

Turning to European pick-ups, Novak purchased **THE SINFUL DWARF** (1973). Talk about bizarre. A midget lures naive "good girls" into his mother's Lon-

don boarding house. Mom, whose accent sounds like it was picked up from the cutting room of an **ILSA** rip-off, chains the femmes within the attic, which she has converted into a bordello. It's a t&e wallow in unabridged misogyny, occasionally interrupted when mom belts out a cabaret tune. The film's campiness has wrought cult idolatry, but another reason for its longevity is the casting of voluptuous Anne Sparrow as a newlywed for whom the dwarf's mother develops a chronic case of the hots: mom abducts the cheery blonde and whisks her into the den of white slaves. "I finished that picture off," Novak volunteers. "Call it a co-production. It was filmed in England, but we brought all the elements back to Los Angeles and finished editing it here. It turned out to be a very successful picture for us. Nevertheless, we designed a separate cam-



paign, with significantly different ads and posters, and called it **THE ABDUCTED BRIDE**—only because the **SINFUL DWARF** title wasn't sexy enough."

Shopping around the Continent, Novak purchased the likes of **WICKED CARESSES OF SATAN** and **DRACULA'S VIRGIN LOVERS**. Capitalizing on Hammer Films'



Sexual iconography merges with sci-fi in **THE TOY BOX** (71). F. Ann Ryers, also cast in a 1982 nude classic **HOUSE ON BARE MOUNTAIN**, is on the throne here. B: Costumed hedonists feed a drooping starlet to tribe of hungry vikings.



**"Shot in England, we edited SINFUL DWARF in L.A. It was successful, but we later titled it THE ABDUCTED BRIDE. SINFUL DWARF wasn't sexy enough!"**

**VAMPIRE LOVERS** (1971), a sapphic saga that turned a tidy profit, Novak introduced U.S. audiences to French director Jean Rollin, whose **VIERGES ET VAMPIRES** (1971) was dubbed and translated into **CAGED VIRGINS** (alternate title: **THE CRAZED VAMPIRE**).

But, somehow, Novak seems particularly proud of his yokel comedies, including **SASSY SUE**, **MIDNIGHT PLOWBOY**, **SOUTHERN COMFORT**, etc. Rene Bond, a softcore veteran and nude model, sampled Novak's backwoods Bacchanalia in **COUNTRY CUZZINS** and **COUNTRY HOOKER**. "Of course, during the hillbilly series, you'll notice in the early stage that Rene had no tits on her," Novak points out. "She was a race girl and she came to Pete Perry and asked if we'd loan her the money to get her tits blown up. She was very cooperative and did whatever was necessary. She'd help the crew or whatever had to be done." Bond recalls, "I did have surgery but that was because I was told there's a North American breast fetish, and that men only like women with big boobs—which is not the case anymore, but then it was. And so I had it done, and I did get more work after that."

A surgically embellished Bond was cast in Novak's **PLEASE DON'T EAT MY MOTHER** (1973). But even her frequent clothes-dispensing couldn't distract audiences from comparing



EXOTIC DREAMS OF CASANOVA (left) was cast with softcore stars Kelly Nelson (EROTIC ADVENTURES OF ZORRO) & Maria Arnold (COUNTRY HOOKER). "Costume pictures cost more," says Novak. "The sets and costumes are expensive."



the film's central plot to LITTLE SHOP OF HORRORS (1960). The delectable Bond, in fact, is devoured by a carnivorous plant in the concluding scene. "Carl Manson, the production director on the picture, wrote the story—which was LITTLE SHOP OF HORRORS," Novak admits. "But ours was the adult version! That movie took off like a house on fire. It stills plays today."

Though first and foremost a showman, Novak ensured that legal problems were avoided: "We may have broke some ground in the industry, but we never went over the line. We never pushed. If a censor board asked to cut something, we cut it. No questions asked. We never gave them a hard time and, because we always cooperated with them, they never bothered us. We never had problems here or in Australia. I'd go there to the censor board and say



'Hi, John. I got five or six pictures I'm going to release soon, and I just want to come in and review the pictures.' He'd say, 'Harry, did you cut them the way I want them?' and I'd say, 'Yes' and he'd say, 'Well then, that's okay with me. I never pulled any shenanigans with them. I knew what they'd allow and what they wouldn't allow. Consequent-

ly, I'd cut the films to meet their standards. Sometimes, I'd cut even more than I had to and they trusted me. They were out to meet the regulations of that country. We never gave anyone a hard time.

"In Japan, you can't show any hair on the back! You've got to hide it in a 'sunburst' or you've got to do it in silhouette, or through Plexiglas. As long as you don't linger on certain parts, it was okay. All my hillbilly pictures were big successes in Germany, as well as our costume pictures like *THE SECRET SEX LIVES OF ROMEO AND JULIET*. In Germany and Austria, my hillbilly pictures were called 'Bavarian,' which is 'country.'

Novak and company again contrived a sci-fi backdrop for a smoker called *WHAM BAM THANK YOU SPACEMAN* ('73). The inhabitants of a dying planet initiate "Operation Procreation," launching two members of their race to Earth. Mission: impregnate terrestrial women. Using a transmitter ray, the aliens beam women aboard the ship. A voyeuristic martian, surveying a sexual tryst, quips, "It's like watching *THE SECRET SEX LIVES OF ROMEO AND JULIET*." Reminded of the scene, Novak smiles. "Hey, it's advertis-

**"My partner discovered Pat Barrington [ORGY OF THE DEAD] at a strip club on Sunset Boulevard. She still retains a huge following to this very day."**

ing. *SECRET SEX LIVES* was a big winner, and we knew the audience would know it. We got the First Prize in Cannes for *SEX LIVES* back in 1968. Pete, an Italian who wanted to do something from his country, opted for a version of *Romeo and Juliet*. We got on this big sound stage. Earl Martini, a fantastic set designer, did all the sets. We did *SEX LIVES* and followed that up with *THE NOTORIOUS CLEOPATRA* [1970] and *THE EXOTIC DREAMS OF CARNOVA* [1971]. Costume pictures always cost more. Costumes are very expensive to make and it costs more to build the sets. It requires elaborate lighting. *WHAM/SPACEMAN* cost us quite a bit of money, too, because it required all the extra interiors and special lighting."

Uchi Digard, one of the most celebrated players in Russ Meyer's ensemble (6/10/11), was cast in a few of Novak films, including *WILD HONEY*, *THE GODSON* and *BELOW THE BELT*. "Uchi is a very fine lady," said Novak. "My partner handled that particular case." The producer also hired Digard for *THE TOY BOX* ('71), a baroque miscellany of horror, science fiction, sex and "old dark house" intrigue. Lured by the promise of rich rewards, a disparate group of hedonists assemble at the castle of a mystical figure whom they call "Uncle." It's incumbent upon each guest to act out his/her sexual fantasies for the host. It later



BELOW THE BELT: The 1970 film was directed by Sethel Sukkelen, who helmed Novak's yuletide pic (p. 6). COUNTRY CLOUTIER. Cast included Uchi Digard (6)





Never guess Uchiá Digeri, a renegade player in his film **WILD HONEY, THE GOOSE**, etc.) as "a very fine lady." Occasional director Rana Meyer recalls her as "a marvelous girl & still a great friend."



**THE GODSON, R:** Paley females Lytle Rose & Joyce Stone with James Brown. **B** Appearance in the film notwithstanding, Novak notes, "For the most part, it was tempo-in-check."

turns out that the evening's debauchery has been staged by Arcos, an alien race that traffics in human brains. The martians devour the organs to experience human depravity. Digard plays Laura, mistress of a disembodied hand that lives within a box. The anime appendage invigorates Laura's sex life (let's just say it doesn't function as a back scratcher).

**"THE TOY BOX** was written and directed by Ron Garcia, who is an Academy Award winner," says Novak. "That was a lavish, expensive production. We had 15 to 18 people in the orgy scene. That was shot in an old castle in the Hollywood Hills. It was owned by a guy named Ted V. Mikels. He makes pictures, too [ASTRO-ZOMBIES, CORPSE GRINDERS] and we rented the castle which was his home. That had so many sets. A very successful film."

As parveyor of low-budget films, Novak abridges the secret of his success to "giving them their money's worth. If you can keep them in their seats

for 10-12 minutes, you've made it to the end of the picture. Keep it interesting. Don't cheat them. Give them a good story line. As the producer, I went over all the stories. The best pictures are the ones that made a lot of money. KISS ME QUICK!, ROMEO AND JULIET, CLEOPATRA, CASANOVA, TOY BOX, SPACE MAN, AGONY OF LOVE, the hill-billy series, LOOBY TRAP"

Novak's films were cast with a revolving door of grindhouse and drive-in divas who sustained celebrity in pre-hardcore "adult" movies: Ann Myers, Donna Young, Marie Arnold and Marsha Jordan shared the limelight with Barrington, Bond and Digard. "These actresses were good for 8-10 years because they started young enough," says Novak. "They still retain their following. Marsha Jordan [LA-



"I never mixed blood with sex. I never went for the BLOOD FEAST-type films with arms & tits [severed] off. That's not for me. That's pornographic."

DY GODIVA RIDES, BRAND OF SHAME) is a fantastic woman. She's retired today and is living off her real estate. The strawberry blonde Sharon Kelly—who was in THE DIRTY MIND OF YOUNG SALLY and SASSY SUE—was wonderful. She's a natural redhead. For a while, she was the 'Marilyn Monroe of Japan' because I arranged for her to do two pictures in Tokyo many years ago. But I never got personal with [the starlets]. They did a job, got paid and were finished until next time. I never got involved with them.

"People always worked for us, over and over again because they always got paid. We had a good kitchen on the sets. They got breakfast, lunch and dinner. Hot meals. We never had to call more than once to have them come back."

Backed by sensationalistic campaigns, Novak's films were a draw at drive-ins and hard tops that catered to adult commerce. "The exhibitors would book our pictures six to eight weeks in advance," recalls Novak. "They could go away for their vacation or holiday knowing that, when they got back, they'd know how much they were going to make for their engagement of our pictures. They'd know whether the managers were stealing from them or not, because our pictures were good for pretty much the same boxoffice all the time. I handled all the major sales. I personally did all the pressbooks. I

F. Novak's DRACULA: THE DIRTY OLD MAN (1969)

Daniel F. Glaz notes, "It was made as a reasonably serious sex film. But director William Edwards realized proper dubbing it might be transformed into a comedy." F. Novak ("I never put an 'X' on any of my pictures.")

enjoyed putting together a campaign, and then I would have my artists work up something and we'd work up the catch lines and the art work. You'll find that I never put an X on any of my pictures. My pictures were restricted to mature audiences, but never an X. I made entertainment for the mature adults, 18 and over.

"I co-produced a picture,

# Whit Boyd PRESENTS DRACULA



*He sucked his throat with the blood of innocent young virgins.*

FRANKENSTEIN'S CASTLE OF FREAKS (1973), which starred Rossano Brazzi, Michael Dunn and Christiane Royce. It's a PG but I put an 'R' on it even though we had a PG certificate... because PG doesn't sell any tickets for us."

Regarding his "mature films" that have been basted for slipping into the

continued on page 60





Anna Sparrow is involved by the stilet shoe! and his lesbian eyes. One of Sussolite International's camp classics, the '73 release was released on **THE ABDUCTED BRIDE**. "It was a very successful movie," recalls producer Harry Novak.

## HARRY NOVAK

*continued from page 18*  
**GIRL WITH THE HUNGRY EYES, MANTIS IN LACE**), the producer insists, "These, for the most part, were t&a, tongue-in-cheek comedies. My stuff is mild compared to what is on television today. The blood is mind over matter. You never see anyone actually being cut up. In **MANTIS IN LACE**, you see the illusion. You see an ax going down and a motion cut in half but you don't see anybody with blood on them. I never mix blood with sex. I never want for the **BLOOD FEAST**-type films, with arms and legs and tits and stuff [sweared] off. That's not for me. That's pornography. That's sadistic. How can

anybody enjoy watching a t&a picture when someone is dismembering people on the screen?"

I also produced some horror films, including **AXE** and **THE CHILD** (both released in '77), and they were general release pictures."

Novak's legacy has been preserved via Something Weird Video, a video franchise that has transferred the producer's films to cassette. "Because of independent producers like Harry Novak," says exploitation entrepreneur Jim Wynorski, "the barriers were broken for the likes of John Waters and David Lynch to reach from beyond the drive-in and swim closer to the mainstream. He lead

the way in the '60s." □

## PLEASUREWORLD

*continued from page 20*

sure the clock hands were right, from scene to scene, and watched how somebody was supposed to act. Were they the clone—or the real person?"

"The action sequences were very challenging, especially where we had the gun fights. Of course, we couldn't use blanks because we would have to get a fire arms specialist on and we didn't want to pay for it. We used real guns but they didn't shoot anything. There was nothing. We didn't even have a puff of smoke! So what I had to do was figure out how to keep that dynamic. The sound effects helped im-

mensely. It was designing the shooting sequences and shooting them in a special way. You never really see the gun, nor whether it's firing or not; you do see the action of the actors, and when this is all real and going on."

McIntyre recently signed with Mercury Polygram to produce a program on world music. While the project will require a two year period of fruition, the up side for McIntyre is that it involves lots of travel. Some wish her well. Others wish that she'll be back in the director's chair to enforce her "female" aesthetic on film. □

## FATALE ATTRACTIONS

*continued from page 8*

this film can act, but who really cares? It's so campy, creepily erotic, and overflowing with strange existential dialogue that you just can't help but find something to like about it. Careful—it's hot!

• Kim Little (7.3) returns to the screen with **The Ay-lun's ELEMENT 110**. Last seen in **KILLERS** as a hiker's girlfriend caught in a drug deal gone wrong, Little will again work with producers/directors David Latt & David Kismen in this James Bondian action thriller. Says Latt, "The plot centers around a 16-year-old girl genius who develops the 110th element in the periodic table, which is a liquid energy. She gets kidnapped. Kim Little plays her elder sister, who is very normal, not a prodigy. She teams up with Max, our ultra-spy character, to find the sister and save Los Angeles from destruction. This is a very high-tech movie for the cyber generation, yet Kim's character is very earthy and very 'Dharma,' from **DHARMA AND GREG**. She's very into the touch-and-feel and very nanotechnology. She's also a very physical person, helping Max to kick butt. She can take care of herself." **ELEMENT 110**, the first of a planned five-picture series, will be available on home video by the summer. □

## THE MATRIX

*continued from page 4*

been done. You don't see the kind of images, in these two films, in five action films. I thought that was really exciting, and was really honored that they'd asked me to come join them. It's exciting to be part of something like that." □

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## SEX APPEAL & CHUCKY

Your latest (7/8) is one of the best FF issues ever. You all deserve high praise for combining sex appeal, humor & class. I enjoyed the *BRIDE OF CHUCKY* coverage, especially the interview with Katherine Heigl; please keep us updated on this most fetching ingenue.

Laura Schiff's interview with actress/producer/playmate India Allen was intriguing. Ms. Allen is what "Girl Power" is all about. I loved the development story behind her *CHOSEN ONE*.

My favorite, however, is the Vanessa Taylor interview. It's a very telling but humorous portrait of a Hollywood starlet. Duane Peluso's photography, as usual, is mind-blowing. Ms. Taylor comes across as articulate, candid and charming. My only disappointment is that you didn't give her the cover.

Stephen Lee Bolden  
Ana, Hawaii

## JENNIFER TILLY (7/8)

Let's cut to the chase. I'm pissed. I recently ran a SATURDAY NIGHT LIVE skit that depicted Jennifer Tilly as a jiggly boob. Apparently the writers don't realize that Tilly only sports that stereotype in some of her movies. And, apparently, the writers didn't realize the Oscar-nominated Tilly is a consummate actress (didn't those script bootloosers BOUND?). Thanks for a balanced dialogue with the actress and her career choices ("I'm do a little art, you do a little boobies").

Paul Wardle's interview with Tilly was beautifully written, without condescension.

Madge Tynack  
New York, New York

## PHANTASM PHIMMES

You really did a great job on the *Phantoms of PHANTASM* (7/8). I personally enjoyed reading about these lovely ladies and catching up on what they've been doing. Jan Deen's photos were great, too. The fan response has been fantastic. Everyone is buzzing about the feature (that's) writer Mitch Parsons (gave) on each actress.

Don Casacelli  
PHANTASM director  
E-mail: DCasacelli

Thanks for bringing together all of those *PHANTASM* Phimmies. Congrats to writers Mitch Parsons & Denise Dunams. Jan Deen's updated photos of these very sexy ladies, reunited with the silver spheres and cowed dwarves, are sumptuous. I guess my fave will always be Paula Irvine (*PHANTASM II*). She's pretty, gritty and, in regard to her interview, I really relate to her unflinching support of family values. Confident in one's own sexuality—that's a real femme fatale.

Joe Thayer  
Fort Myers, Florida

## CAROLINE MUNRO

A lady of stylish B-movies, but possessed of truly an A-level of classic beauty, British actress Caroline Munro is an enticingly sultry brunette with a paradoxical, playful innocence. I discovered her in *THE GOLDEN VOYAGE OF SINBAD* and she forever defined my ideal of a femme fatale. Her other credits include *STAR CRASH*, *DRACULA A.D. 1973* and *AT THE EARTH'S CORE*. I'd be much obliged for her personal recollections.

David Basse  
Santa Barbara, CA

...Could you do a feature on Caroline Munro? She played a villain in a 607 film, *THE SPY WHO LOVED ME* and appeared in two Vincent Price/suit classics, *ABOMINABLE DR. PHIBBS* and *DR. PHIBBS RISES AGAIN*. She had no dialogue in the latter two films, but—She was also in an Adam Ant video.

Michael Butler  
NY, NY

[A consummate interview with Ms. Munro—perpetually beautiful, externally and internally—was printed in FF 1.2. There's a likelihood that we'll be reuniting with the actress/model later this year.]

## EXCERPTS

Laura Schiff's selections of *The Phantoms of 1968* (7/8) really rocked. Terchy photography, too! (the exclusive pic of Jillian McWhorter and Lee Anne Bea-



Rebecca Michaelis is not only active in film (*DEAD STUDENTS SOCIETY*, *TURBO PUMPER*), but chronicling the SF scene for FF.

man absolutely smoked). I'd like to see Ms. Schiff write a retrospective of the most underrated femme fatales. Number #1 on that list should be Amanda Donohoe's (freshie? baseanal?) "Snake Lady" in Ken Russell's *LAIR OF THE WHITE WORM*. I challenge FF readers to match Donohoe—sensuous, predatory, ascetic, droll, unimhibited (I adore her testing of Catherine O'Hara's virginity)—with a more tempestuous femme.

And how about Jennifer Connelly? She's awesomely voluptuous, effortlessly sexy, but a true talent whose doesn't jump on the "summer blockbuster" bandwagon. Her choice of vehicles (*DARK CITY*) is risky. I think her independence scores the shit out of Hollywood. Am I the only one on God's Earth who thinks Connelly is hotter than her?

Joanne Gili  
Sydney, Australia

[In my next issue, critic Barry Kossler (*Am I Cool Now?*) reveals his personal Top 10 list of femmes fatales. Ms. Connelly qualified as one of the honorable mentions.]

I had the pleasure of meeting FF archrival actress Roxanne Michaels at DragonCon. She told us that she may be shooting a sci-fi film in November '98. If she made the film, could

you identify the title?

Richard Glover  
York, PA

[It's *SPACE KID*, a family film. Michaels plays "a juvenile alien's mom."]

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## Kira Reed (page 24)

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## Sita Thompson (page 20)

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## Stacy Walker (7/9, page 7)

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